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SALE NUMBER 426

EXHIBITION FROM SATURDAY, JANUARY 23, TO TIME OF SALE
WEEKDAYS FROM 9 TO 5:30 · CLOSED SUNDAY

The Carminati Collection

OF

Persian & Other Near Eastern Art

COMPRISING

PERSIAN MINIATURES AND PAINTINGS
KORANS AND ARMENIAN MANUSCRIPTS
AND OTHER ART OF THE EAST

SOLD BY ORDER OF
SAUL E. ROGERS, *Attorney-in-Fact*
FOR JEAN P. CARMINATI

PUBLIC AUCTION SALE
Thursday, January 28, at 2 p.m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK · 1943

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

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PRINTED IN U.S.A.

ARTHUR UPHAM POPE

277 PARK AVENUE
NEW YORK

January 7, 1943

Dear Mr. Carminati:

In reply to your request for a general opinion on your collection, it is fair to say that it represents something of an event in the field of Near Eastern art in this country. I was surprised to find a collection so large and with so many examples of high quality, arriving in this country long after we had pretty much given up hope of any substantial enrichment of the resources in this field now here. The exportation of manuscripts and early miniatures from Persia is prohibited, and there seems to be little hope of much that is important coming into America from European sources.

There are a great many items interesting to the scholar and the artist, particularly your large collection of mid-16th century miniatures, which carry on the Bihzad tradition. The greater number of these are certainly of the high period of the reign of Shah Tahmasp; and most of this group must be put not later than the middle of the 16th century. The vigorous animal drawing of the margins, as well as the details of accessories and general composition warrant such a dating.

Some of your Korans are superior examples of later calligraphy, which was developed with the most exquisite art as late as the 18th century. You have some of the best examples of modern calligraphy that I have seen.

The Kajar paintings, which are little known in this country, have a good many admirers in England, though I do not quite share your enthusiasm for them. Some of them have definite artistic merit, and they do constitute a well-defined style that was all the rage in Persia in the first half of the 19th century. But they mark a mixture of European, especially Russian, journeyman painting, somewhat forcibly grafted on the Persian tradition.

Very sincerely yours,

Arthur Upham Pope

Mr. J. P. Carminati,
20 East 35th Street
New York City

FOREWORD

WITH THE ADVENT of the Carminati collection, a rare opportunity to acquire miniatures, manuscripts, and paintings of the Middle East has presented itself.

The beauty and geometrical symmetry so typical of Persian design, are manifest in most of the miniatures. From the earlier specimens of the end of the Timurid period, to those suggesting the manner of Mu'in Musavvir, pupil of Riza 'Abbasi, the styles of Bizhad and the schools of Bukhara, Herat, and Shiraz are included. The high horizons, spongy mountains, and the general vertical aspects of the Timurid period are also apparent in that portion of the Safavid dynasty encompassing the sixteenth century. The Chinese influence, in a number of these paintings, is obvious.

The miniatures illustrate, for the most part, episodes from Firdausi's *Shahnama* and the *Khamsa* of Nizami, for the Persian miniaturists loved to illustrate the legends and history of their country. Thus Bahram Gur is easily recognized as he is shown with Azadah (Noble Born), also known as Fitnah (Mischief) proving his skill in the hunt as he draws his bow and pins a gazelle's hoof to its ear with a single arrow. He is often illustrated in the chase for the wild ass. Even Fitzgerald remembered his exploits when he referred to him in one of his quatrains of the *Rubaiyat*. Other miniatures illustrate the *Haft Paikar* or "Seven Beauties" wherein King Bahram Gur visits the seven princesses whom he married from seven different countries, and whom he visited in their palaces on seven successive days.

The love story of Khusrau and Shirin and the tragic tale of the love of Majnun for the beautiful Bedouin maid Laila, also appear in these miniatures.

Rustam was perhaps the most popular hero with the Persian artists. We frequently find him slaying a dragon or saving the kingdom of Iran for his Shahs, or from the foolish adventures of Kai Ka'us. He is often pictured with Zal, his white-haired father, who was reared by a *Simurgh* bird, or

shooting Isfandiar through the eyes, his only vulnerable spot. This latter tale is similar to that of the Baldur in Norse mythology. The familiar tragedy of Rustam, unknowingly putting his son to death, has been brought to occidental readers through Matthew Arnold's poem *Sohrab and Rustam.*

The manuscripts, of which Korans form the largest part, contain some very rare and important specimens such as the Koran of Yakut dated 685 A.H. [1286 A.D.], a specimen from the Seljuk period, and a volume displaying, inside its covers, the portrait of the fourth caliph of Baghdad, Ali, who had among his followers the Shi'ahs, a Mohammedan schismatic sect. Two of the Korans contain plans of the mosques of Mecca and Medina, the former showing the black stone of Ka'ba. Many of the *'unwans* and *surah* decorations are of rare beauty displaying arabesques in brilliant and colorful designs. Among the Armenian manuscripts are homiletics, an evangel, and a ritual, the last being a fine seventeenth century piece with illuminated miniatures of several scenes from the New Testament. One of the outstanding specimens is the Koran written in Maghribi characters. Though all Korans are written in Arabic, some of these have Persian interlineations.

The Armenian sword of state and some of the paintings are among the other rarities in this collection.

The compiler has, in a number of instances, attached titles to the miniatures and paintings purely from their appearance, and in order to distinguish one from another as much as possible in an effort to avoid "sameness" in the catalogue. Authorities on Eastern Art may, in several cases, prefer to attach other titles for the scenes depicted.

MARION CAMING

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AFTERNOON SESSION

Thursday, January 28, 1943, at 2 p.m.

CATALOGUE NUMBERS 1 TO 225 INCLUSIVE

PERSIAN MINIATURES

Since many of these miniatures are several hundred years old, several of the individual pieces inevitably have undergone some wear, such as slight pigment abrasion, and it has not been considered necessary to make such designations specifically in the separate descriptions. Most of the miniatures are matted and a number are mounted.

1. KAI KHUSRAU: TWO MINIATURES — *Persian, XVI Century*
Kai Khusrau in a flowering vale with eight other figures and four horses; two gazelles are visible beyond the rockery ✦ Kai Khusrau on a throne surrounded by courtiers and maidens. Both with decorative borders, the second being green. Safavid dynasty, period of Shah Tahmasp.

2. FIRDAUSI AND THE COURT POETS OF GHAZNA; SCENE IN A GARDEN BY A STREAM: TWO MINIATURES — *Persian, Early XVI Century*
Eight court poets reading and discoursing around a carpet laden with fruit and wine. Firdausi stands near a winding stream ✦ A nobleman and twelve courtiers congregated near a stream in a garden. A prince and his horse are visible beyond the crest of a mountain. Decorative borders. Early Safavid dynasty.

3. RUSTAM SLAYING A DRAGON; A SHAH AND HIS COUNSELLORS IN A GARDEN: TWO MINIATURES — *Persian, XVI Century*
Rustam, with the aid of Rakush, his horse, is slaying a dragon ✦ Eleven figures in a garden, each wearing a white turban with a gold band. One is seated on a canopied tabouret while attendants bring food in golden vessels. Musicians are playing upon their instruments. With decorative margins. Safavid dynasty.

4. KAI KHUSRAU IN THE MOUNTAINS — *Persian, Late XVI Century*
The great ruler, after relinquishing the throne of the Kaianides, bids farewell to his councillors in the mountains. Safavid dynasty.

5. THE DYING DERVISH — *Persian, Early XVI Century*
A dervish, who was to be hanged for the love of his prince, dies when he beholds his ruler. Beyond the pale, a spader is digging a grave. In the distance a prince is approaching with his white horse. In the foreground, ducks are swimming on a geometrically designed brook with silvery waters. Early Safavid dynasty.

6. COURT OF A SHAH — *Persian, XVI Century*
A Shah in a vermilion *arkhalik* seated on a hexagonal tabouret. Attendants have placed food before him in gold and silver vessels. Gold design in background. Safavid dynasty, period of Shah 'Abbas the Great, school of Bukhara.

7. JAMSHID ON HIS GOLDEN THRONE; KAI KA'US LISTENING TO A DISGUISED DIV: TWO MINIATURES *Persian, Late XVI Century*

Jamshid, ruler of the Golden Age, on a throne of gold and colors surrounded by courtiers and two *peris*. Beyond the crest of the first group of hills, are four speckled *divs* while flying in the sky are two *peris,* one bearing a tablet of gold to Jamshid ⁊ Kai Ka'us on a hexagonal golden throne listening to a *div* sing of the beauties of Mazandaran. Safavid dynasty, probably School of Bukhara.

8. BAHRAM GUR VISITS ONE OF THE SEVEN PRINCESSES *Persian, XV-XVI Century*

A scene taken from the *Haft Paikar* of Nizami which relates the adventures of the Sassanian King and the seven beautiful princesses whom he married and visited in their palaces on seven successive days. The princess is clad in a vermilion robe with a white *char-kadd* covering her head. Bahram Gur is clad in an ultramarine *kamarchin* over a vermilion shirt. Musicians play the *oude* and *barbat* while refreshments are being served in golden dishes. Nashki script on both sides of leaf. Late Timurid period or early Safavid dynasty.

[See illustration]

9. DANCING IN A GARDEN *Persian, Late XVI Century*

Ten figures, within an enclosure, dancing and playing musical instruments. A horse and two figures are visible beyond the wall. Green grass, turquoise mountains, and a blue sky with decorative clouds characterize the painting. Nashki script on both sides of leaf with interlinear serrated gold cloud bands on recto. Ornamental gilt border. Safavid dynasty.

10. YOUTH CUTTING A BRANCH FROM A TREE *Persian, Late XVI Century*

Suggests the story of Rustam, sent by the Simurgh bird who had reared his father Zal, to a far garden which contained a tamarisk tree. Out of the branch Rustam carved an arrow with which to slay the charmed Isfandiar. Nashki script on both sides of the leaf. Safavid dynasty.

11. MAJNUN IN THE DESERT *Persian, XVI Century*

The emaciated Majnun surrounded by seventeen animal friends including ibex, gazelles, and fiercer species. A silvery stream winds among the rocks. Flowering trees are silhouetted against the cloudless blue sky. An extremely interesting and fine composition. With borders displaying birds and animals amidst foliage. Safavid dynasty.

12. PRINCE SEATED UPON A PAVILION *Persian, Late XVI Century*

Seven courtiers and attendants surround the prince including a food bearer and two princesses. Green grass, gray mountains, and a blue sky with decorative clouds. The turbans are decorative and have red kulah sticks. Nashki script on both sides of leaf. Safavid dynasty.

13. MOTHER OF SAIAWUSH BEFORE KAI KA'US; MUSICIANS ENTERTAINING A PRINCE: TWO MINIATURES *Persian, Late XVI Century*

The 'peri-faced' future mother of the hero Saiawush brought before Kai Ka'us by Tus, Gew, and Gudarz. Upon discovering she is of the race of Feridoun, the Shah marries her ⁊ Musicians and a merchant before the palace door of a prince. Beyond the high hills, a woman and three animals are visible. Nashki script on both sides of each leaf. Safavid dynasty.

[NUMBER 8]

14. The Meeting *Persian, XVI Century*
Two young warriors on horseback, one with outstretched hand and bow. Green grassy ground, light blue hills and darker sky, with decorative white clouds. Several gazelles on the crest. Nashki script on both sides of leaf. Decorative gold border. Safavid dynasty.

15. Bizun and Manijeh (?) *Persian, Early XVI Century*
Two tents with a princess and handmaidens, one of whom is filling a jug by a stream. A youth can be seen behind the group of maidens. Apparently depicts the story of Bizun and the daughter of Afrasiab. Nashki script on both sides of the leaf. Early Safavid dynasty.

16. The Birth of Majnun *Persian, XVI Century*
Three men in the foreground feasting from vessels of gold, while behind them are four women in two tents, one lighting a fire under a pot. The men wear high, white figured turbans with bright red kulah sticks. Nashki script on both sides of the leaf. Safavid dynasty.

17. Prince Consulting a Mubid *Persian, XVI Century*
Six courtiers including a falconer and a musician, wait outside a cave as a prince consults the mystic. Green grass, high mountains and a gold sky characterize the painting. Nashki script on both sides of the leaf. Safavid dynasty, apparently after the school of Bukhara.

18. Noblemen in a Palace *Persian, XVI Century*
A group of noblemen being entertained by musicians and a juggler. Food in vessels of gold placed upon the ground. Nashki script on both sides of the leaf. Safavid dynasty.

19. Feasting in a Garden *Persian, XVI Century*
Two princes and a nobleman partaking of wine and pomegranates. Two women stand behind them. Beyond the crest of the hill a shepherd can be seen playing a flute while his flock grazes near him. A female companion seems to hold a shuttle in her hand. Nashki script appears on both sides of the leaf. Safavid dynasty.

20. Bahram Gur; Mongol Ruler Visiting the Court of a Shah: Two Miniatures *Persian, XVI Century*
The great hunter is visiting one of his seven princesses as told in the *Haft-Paikar*. The princess, in a robe of vermilion, is offering the Sassanian king a dish of pomegranates. A court scene with rulers under ornamental umbrellas. Nashki script above and below both miniatures. Safavid dynasty, school of Bukhara.

21. Dervishes Dancing Before a Shah *Persian, XVI Century*
Four dervishes whirling before a Shah, a prince and several courtiers. Nashki script above and below miniature. Safavid dynasty.

22. Court of a Shah *Persian, XVI Century*
A Shah in blue and vermilion robe seated on a golden throne before eight of his councillors, all wearing high pleated turbans with black kulah sticks. In the palace windows two of the Shah's wives are in view. Nashki script above and below the miniature. Safavid dynasty.

23. Armenian Calligraphy: Two Leaves *Probably Early XVII Century*
The script appears on twenty-two lines, in double columns, with rubrics. Curious bird, animal, and floral decorations, besides the grotesques, appear in the margins painted in colors.

24. The Death of Afrasiab *Persian, apparently Late XV Century*
Afrasiab, the Turanian tyrant, receiving his death blow; Iranian and Turanian armies on the battlefield. Nashki script on both sides of the leaf. Apparently late Timurid period.

25. Kai Khusrau on the Throne of the Kaianides *Persian, XVI Century*
The great king is seated on the throne of light surrounded by sixteen courtiers and attendants, some of whom are bringing food in covered vessels of gold. Five noblemen are visible on the palace roof. Beyond the richly designed palace are high mountains and a cloudless blue sky. Decorative margin displaying wild beast, bird, and floral motifs. Safavid dynasty.

26. Saiawush Displaying His Skill in Polo Before Afrasiab; The Meeting of Zal and Rudabeh: Two Miniatures *Persian, XV-XVI Century*
Afrasiab, king of the Turanians, watching the game of polo on horseback ; Meeting of Zal, son of Saum, with the beautiful Rudabeh. Decorative borders. Late Timurid period or early Safavid dynasty.

27. A Lion Hunt *Persian, XVI Century*
Two mounted horsemen coming upon a sleeping lion, two attendants are armed with clubs, while a maiden carries a vessel of food. Decorative floral border. Safavid dynasty.

28. Rustam Seeking Kai Ka'us *Persian, XVI Century*
Rustam being led to the castle where Kai Ka'us is imprisoned. The royal guide is mounted on a white charger, Rustam is mounted on Rakush, and two paladins are following on a brown horse. In the foreground two figures are vigorously chopping and cutting at trees. With decorative floriated border. Safavid dynasty.

[NUMBER 29]

29. BAHRAM GUR HUNTING *Persian, XVI Century*

The great hunter is transfixing a gazelle with an arrow. Fitnah is mounted on a white steed, playing an *oude*. All wear high white turbans with colored kulah sticks. High mountains, white decorative clouds, and decorative borders. Safavid dynasty.

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[See illustration]

30. Mohammed and His Followers in a Garden *Persian, Late XVI Century*
The Prophet, with a flaming halo, is surrounded by nine of his followers in a flowering garden. Decorative border displaying bird, animal, and floral motifs. Safavid dynasty.

31. Bahram Gur Hunting in Company with His Mistress Fitnah; Kai Khusrau Sitting in State: Two Miniatures *Persian, Late XV Century*
Bahram Gur hunting with Fitnah (Mischief) also called Azadah (Nobleborn). She is riding on the same camel with the hunter and is playing an *oude* ✓ Kai Khusrau sitting upon a golden throne conversing with a falconer amidst his courtiers. Decorative borders. Late Timurid period, probably School of Bizhad.

32. Hunting and Falconry *Persian, Late XVI Century*
A prince has just let an arrow fly at a lion who is about to tear a wild ass to pieces. Another huntsman is aiming his arrow at a leopard. Other huntsmen, animals and a falconer in the composition. Border displaying animal, bird, and floral motifs.

33. Zal and a Paladin; An Old Woman Protesting to a Prince: Two Miniatures *Persian, XVI Century*
A paladin is imploring the aged Zal to come to the aid of Iran which is being threatened by the Turanians. With arabesque panel in gold and colors above miniature ✓ An old woman complains to a prince about an injustice inflicted by one of his officers. Decorative borders. Safavid dynasty.

34. The Encampment; The Royal Feast in a Garden: Two Miniatures *Persian, XVI Century*
Suhrab, from a distant hill, eagerly trying to identify his father's tent ✓ Spread on a long carpet before a Shah are baskets of pomegranates and flasks of wine, all in golden vessels. Decorative borders. Safavid dynasty, period of Shah Tahmasp.

35. Three Infidels Before a Prince of Persia; Khusrau Kills a Lion in Shirin's Presence: Two Miniatures *Persian, XVI Century*
Three fettered prisoners before a mounted paladin with thirteen other figures, one of whom is shooting a gazelle ✓ Khusrau slaying a lion single-handed to the amazement of twelve men and women, including the beautiful Shirin. With decorative borders, one in green. Safavid dynasty, period of Shah Tahmasp.

36. Royal Garden Picnics: Two Miniatures *Persian, XVI Century*
Each depicts a Shah seated on a hexagonal throne with counsellors and noblemen feasting before them. High mountains and cloudless blue skies. Each with decorative border. Safavid dynasty.

37. THE GAME OF POLO *Persian, Late XV Century*
Twenty-six various colored horses and thirty-nine men constitute the composition. Polo players and archers wend their way around the geometrically placed shrubs. The goal posts at the top and bottom of the drawing resemble the minarets of Islam. All but one turban are white and the kulah sticks, red and black. The costumes of the figures and the decorative saddles are all richly colored. With Nashki script on the verso. Border displaying nine animals of the hunt among thick foliage, all in action. Late Timurid period.
[See illustration]

38. A COURT AND GARDEN SCENE *Persian, XVI Century*
Five noblemen consulting a *mubid* in a flowering garden. Two books lie upon the green grass. With decorative border ✓ Court of a Shah with musicians playing and attendants bringing food in golden vessels. A silvery stream winds behind the ornamental palace. High mountains and blue skies with decorative clouds. Early Safavid dynasty.

39. DANCING GIRL BEFORE A NOBLEMAN *Persian, Late XVI Century*
Girl dancing before a group of seven figures in a flowering garden. Decorative border displaying animal and floral motifs.

40. SAIAWUSH'S MESSAGE TO AFRASIAB; FEASTING IN A GARDEN: TWO MINIATURES *Persian, XVI Century*
Saiawush's message, sent by Sangah of Shavaran, is being read to Afrasiab, Shah of Tur ✓ A group of fourteen noblemen feasting in a garden. The vessels of food and the musician's instruments are of gold. Decorative borders displaying animal and floral designs.

41. WRESTLING BEFORE A SHAH *Persian, Late XVI Century*
A Shah, with his councillors outside a palace, absorbed in watching a wrestling match between two pairs of wrestlers. Safavid dynasty.

42. HUNTING *Persian, XVI Century*
A highly spirited scene. A prince holds a gazelle high above his head, while a hunter is about to stab a lion which has jumped upon his steed. One of the hunters is spearing a bear with his lance, while another is lassoing an ibex. In the distance another hunter is retrieving a dying gazelle. Decorative floral border.

43. GUY U CHAWGAN: PAIR MINIATURES *Persian, XV-XVI Century*
A spirited pair depicting the ancient game of polo. The Chinese influence in the clouds is evident in the second miniature. High white turbans with red and black kulah sticks are worn, and the goal posts are in blue and gold respectively. Late Timurid or early Safavid dynasty.

44. MOHAMMED AND HIS FOLLOWERS *Persian, Early XVI Century*
The Prophet with a blue *kamarchin* tunic over a vermilion *arkhalik* is seated on a hexagonal throne, a halo of flame around his head. Before him are seven followers turbaned in white with bands of gold, two of whom are holding a portrait. Nashki script on both sides of the leaf with three decorative *surah* headings on backgrounds of gold. Floral and animalistic designs. Early Safavid dynasty.

[NUMBER 37]

[NUMBER 45]

45. ISFANDIAR KILLING A DRAGON *Persian, XV-XVI Century*

Isfandiar is aiming his lance at a dragon in one of the stages of his seven adventures. A youth is partly concealed behind a rock, while below a horseman is drawing his bow and another is drawing his sabre. Nashki script on both sides of the leaf with a decorative *surah* heading on a gold ground on the verso. Floriated borders. Late Timurid or early Safavid dynasty.

[See illustration]

46. FIRDAUSI AND THE COURT POETS OF GHAZNA *Persian, XVI Century*
The immortal author of the Shah-nama impressing his hearers with his erudition. He is seated before a group in a flowering garden, with cypress trees. Vessels of gold rest upon the ground. Nashki script on both sides of the leaf with two decorative *surah* headings displaying red script on gold grounds. Highly decorative border with bird, animal, and floral motifs. Safavid dynasty.

47. MERRYMAKING IN A GARDEN *Persian, Early XVI Century*
Three musicians are playing before a princess. Food and drink in vessels of gold are placed upon the ground. Nashki script on both sides of the leaf. Border with floral design. Early Safavid dynasty.

48. SIAWUSH DISPLAYING HIS SKILL BEFORE AFRASIAB *Persian, XV-XVI Century*
A group of spirited polo players. Four handsome goal posts are in evidence. Afrasiab stands in the background watching the game. Nashki script on both sides of the leaf. Decorative floral border. Late Timurid or early Safavid dynasty.

49. MAJNUN'S MOTHER VISITING HIM IN THE WILDERNESS
Persian, Late XV or Early XVI Century
Majnun's mother, carried in a litter drawn by two camels and accompanied by attendants, visiting her son in the wilderness shortly before she dies. Decorative border displaying wild animals amidst foliage. Apparently late Timurid period.

50. SUHRAB SEEKING THE TENT OF RUSTAM *Persian, XVI Century*
Numerous white turbaned figures with red and black kulah sticks and colored costumes are gathered before some highly decorative tents. Two princes are being entertained by musicians while food in golden vessels are placed before them. Beyond the crest of a hill are several figures and a horse. Nashki script on both sides of the leaf. Decorative borders displaying animals of the hunt and foliage. Late Timurid or early Safavid dynasty.

51. NOBLEMAN IN A PALANQUIN *Persian, XV-XVI Century*
Twelve figures, including the nobleman, are congregated in a garden. Three are bringing him food and wine in vessels of gold, others are playing upon musical instruments or are seated upon the ground. The turbans are mostly white with gold bands. Nashki script on both sides of the leaf with a decorative *surah* heading on the verso. Border displaying animals and foliage. Late Timurid or early Safavid dynasty, probably school of Bihzad.

52. AN ENCAMPMENT *Persian, Early XVI Century*
Several handsomely designed tents with twenty figures and two horses. Three women in one tent are conversing at a short distance with several men, one of whom is playing an *oude*. A gold sky is visible beyond the hills. Nashki script on both sides of the leaf including a decorative *surah* heading. Numerous wild animals are depicted among the foliage of the richly decorated border. Early Safavid dynasty.

[NUMBER 53]

53. CONVERSION OF ABDULLAH IBN SELIM YEHUDI

Persian, Late XV or Early XVI Century

140 The Prophet is seated on a rug with Abdullah Ibn Selim Yehudi and an acolyte. Before them is a well and around them are twenty-one Israelites. Nashki script on both sides of the leaf, with a *surah* decoration on the recto. Decorative border displaying animals amidst foliage. Late Timurid or early Safavid dynasty.

[See illustration]

54. Marriage of King Khusrau and Shirin *Persian, Early XVI Century*
Illustrates the marriage of the Sassanian King Khusrau Parwiz to the Armenian princess, Shirin. Musical instruments are being played and food is being brought in a golden dish. Six handmaidens, richly clad, are looking down from the palace roof. Ten figures cluster around the throne of Khusrau and Shirin, while the priest reads from his book. Most of the turbans are white with a gold ribbon wound into them. The headdress of the women, excepting that of the princess, is of white with gold diadems. Nashki script appears on both sides of the leaf, with a *surah* heading of gold and colors on the verso. With floral marginal decoration. Early Safavid dynasty.

55. Court of a Shah or Caliph *Persian, Early XVI Century*
A ruler is squatting on a hexagonal tabouret beneath a canopy. His turban is gold and his *kamarchin* is bright blue with a gold figured design. His courtiers are turbaned in white with all, but one, with a gold band. Vessels of gold are placed upon a patterned ground. Seated in an upper window is a high ranking personage wearing a blue *kamarchin* and a three-pointed hat in gold and red. Various patterns appear in this design. Nashki script on both sides of the leaf with a decorative *surah* heading on the verso. Border displaying animals, birds and foliage. Early Safavid dynasty.

56. The Capture at the Well *Persian, Early XVI Century*
Two prisoners are tied together. They wear no turbans and their hair is completely shorn. Another is being taken prisoner at the well. Apparently illustrates the capture of non-believers at a watering place in a mountainous region. A horse, two gazelles, and a deer, as well as sixteen men form part of the highly decorative design. Nashki script appears on both sides of the leaf. Border displaying creatures of the hunt and a long-billed, stork-like bird. Safavid dynasty.

57. Court of a Shah *Persian, XVI Century*
A Shah surrounded by twenty-one courtiers, all but one with white turbans and gold bands. Several patterns appear in this miniature. Nashki script on both sides of the leaf, with one decorative *surah* heading. Decorative border of animals and foliage. Safavid dynasty.

58. Sons of Ikba Paying Homage to Mohammed *Persian, Early XVI Century*
Twenty-six figures mostly with white turbans and one hooded in black appear before the Prophet who is seated on a throne beneath a canopy. He is turbaned in white but wears a vermilion *kamarchin* over a bright blue *arkhalik*. With a number of interesting patterns in the design. Nashki script on both sides of the leaf with two decorative *surah* headings. Ornamental border displaying bird, animal and floral designs. Early Safavid dynasty.

[NUMBER 59]

59. A Hierarch, Perhaps Mohammed, Proselytizing in a Garden

Persian, Early XVI Century

105-

The hierarch, flames emanating from his head, is mounted on a richly saddled steed. He is addressing his followers in a flowering garden. Before him, a mounted figure is playing an *oude*. Twelve horses and fourteen figures comprise the composition. Nashki script on both sides of the leaf, with a *surah* decoration on the recto. Decorative border displaying bird, animal, and floral motifs. Early Safavid dynasty.

[See illustration]

60. The Departure *Persian, Early XVI Century*
A paladin is taking leave of a Shah. Horses are being saddled for the departure. A brilliantly colored specimen with twenty-four figures and ten horses and mules. Pinkish mountains with blue sky and decorative clouds. Nashki script on both sides of leaf with two decorative *surah* headings on gold grounds. Decorative border displaying animal, bird, and floral motifs. Early Safavid dynasty.

61. Yazdigird Hiding in the Mill *Persian, Early XVI Century*
Two mounted horsemen and twelve other figures, with *kamarchins* of figured design and colors, vermilion predominating. Two prisoners are brought before a paladin on a white horse while two others are begging for clemency from another paladin. This miniature appears to represent the story of Yazdigird, last of the Sassanian kings who sought shelter in a mill when his army deserted him. Nashki script on both sides of the leaf with decorative *surah* headings on each side displaying red lettering on gold grounds. Floriated border. Early Safavid dynasty.

62. Rustam Lassoing the Khan of Chin *Persian, Late XV or Early XVI Century*
A spirited subject depicting a conflict between the climax of a combat between the Persians and an opposing army. A Mongolian figure is being pulled from his steed by a lasso, while another is held captive. Beyond the crest of the farthest hills are heralds blowing trumpets. Nashki script on both sides of leaf, with an ornamental *surah* heading on the verso. Decorative border displaying animals and foliage. Late Timurid or early Safavid dynasty.

63. Visit to a Mystic *Persian, XVI Century*
A prince, a princess, and three courtiers visiting a mystic in a garden. The courtiers wear large white, pleated turbans with gold bands. The princess and her female attendant wear rose and white veils with gold bands around their heads. Plain blue sky, high pink hills, and sage green grass. Nashki script on both sides of leaf. Ornamental floral border. Safavid dynasty.

64. The Presentation to the Shah *Persian, Early XVI Century*
A young prince is being presented to a Shah who is seated on a golden throne. He is being entertained with music while two attendants hold a large gift. Nashki script on both sides of the leaf, and with ornamental border displaying animal and floral motifs. Early Safavid dynasty.

65. Petition of the Sons of Hashim to Ali

Persian, Late XV or Early XVI Century

Thirty-five sons of the town of Hashim paying homage to Ali, the fourth Caliph of Baghdad. Among the gifts are horses, a wild ass, a goat, and a peacock. Musicians are playing while some of the faithful are climbing the stairway. There are many colored turbans with red and black kulah sticks. Nashki script on both sides of the leaf, with a decorative *surah* heading of red script on a gold ground. Highly decorative border with beasts of the hunt amid foliage. Late Timurid or early Safavid dynasty.

[See illustration]

66. Girl Dancing Before a Prince *Persian, Late XVI Century*

Girl dancing while musicians play before a prince who is seated on a small rug in a flowering garden. Tall mountains, blue sky with white decorative clouds. Floral border. Safavid dynasty, probably period of Shah Abbas the Great.

67. Falconers Before a Shah *Persian, XVI Century*

A Shah is seated upon a low throne while behind him is an arabesque design and before him are eight falconers and musicians. Kneeling near two horses, and before a seated prince is another figure. With decorative floral border. Safavid dynasty.

68. Warriors with Prisoners *Persian, XVI Century*

Two prisoners, with hands tied, before a mounted pehliva, while another warrior is scaling a rocky summit with the help of an attendant. A young man watches the proceedings from a palace roof. A narrow silvery stream winds among the rocks. With a decorative floral border. Safavid dynasty.

[NUMBER 65]

69. COURT OF A SHAH *Persian, Early XVI Century*
Musicians are entertaining a seated Shah, while a nobleman offers him a dish of pomegranates. A princess and a nobleman regard the scene from a palace rooftop. A highly decorative piece with borders displaying wild anmals amidst foliage.

3 5-

70. COUNSELLORS HOLDING COURT IN A FLOWERING GARDEN
Persian, Early XVI Century
Eight councillors with white turbans and red and black kulah sticks are seated in a semicircle on the dark green grass while one attendant brings food and another looks after three horses and two kneeling camels. A silvery stream, lined with three tall cypress trees, winds among the group. With a triangular mountain surmounted by green shrubs and bare trees. Decorative border displaying animals and birds amidst foliage, in monotone. Early Safavid dynasty.

9 0

[See illustration]

71. THE STORY OF LAILA AND MAJNUN *Persian, XV-XVI Century*
Laila, the beautiful Bedouin maid, and the emaciated, half-nude Majnun, surrounded by a Shah and attendants. With floral border. Late Timurid or early Safavid dynasty.

7 5-

[NUMBER 70]

72. King Khusrau Enthroned *Persian, Early XVI Century*
An animated and colorful design with unusual feature of a canopy displaying an early Persian rug design of great beauty. There are twenty-one figures and one horse in the composition. Vermilion and blue predominate, and lavendar hills are sharply outlined against the blue, cloudless sky. King Khusrau is seated on a handsome throne before whom is a courtier with a portrait, probably that of the beautiful Shirin. Nashki script on both sides of the leaf, with three *surah* decorations on gold grounds. Borders with animated design of wild animals amidst foliage. Early Safavid dynasty.

[See illustration]

100

73. Feasting By a Stream *Persian, XVI Century*
Musicians are playing before a princess, while wine and food is brought in golden vessels. A narrow brook, upon which a duck is swimming, winds among the group. Flowering landscape. Decorative floral border. Safavid dynasty, period of Shah Tahmasp.

40

74. Khusrau Before the Palace of Shirin *Persian, XVI Century*
Khusrau arrives on a white steed and stands before Shirin's palace. The beautiful Bedouin maid looks out of her window as attendants bring food to the Shah in golden vessels. Richly patterned design. With decorative borders displaying animal, bird, and floral motifs. Safavid dynasty, period of Shah Tahmasp.

40

75. Saiawush Playing Polo Before Afrasiab *Persian, XVI Century*
The hero Saiawush displaying his skill in polo before Afrasiab, the Turanian tyrant. Safavid dynasty, period of Shah Tahmasp.

50

76. Hunting the Gazelle *Persian, XVI Century*
A hunter, on a galloping steed, has succeeded in lassoing a gazelle, while two of the frightened creatures are fleeing for safety. Flanking a narrow silvery brook are groups of falconers and hunters. A large arabesque design surmounts the miniature. With decorative border. Safavid dynasty.

45

77. A Prince and His Nobles Hunting *Persian, XVI Century*
A prince, on his galloping steed, has just shot a gazelle with an arrow, while another huntsman is slaying a lion with a sabre. Another prince is knifing a bear. Horses, gazelles, and a wild ass complete this spirited composition. Green grass and mountains, plain blue sky. With floriated border. Safavid dynasty.

85

[NUMBER 72]

[NUMBER 78]

78. MOHAMMED BEFORE THE TRIBAL CHIEFS *Persian, XV-XVI Century*

110 — Thirty-seven tribal chiefs stand in a semi-circle around the green-turbaned prophet. A halo of flames emanates from his head. Most of the chieftains wear turbans of white, while others have hoods of black. Nashki script appears on both sides of the leaf with a decorative *surah* heading on each side. Handsomely decorated border displaying animals and birds amidst foliage. Late Timurid period or early Safavid dynasty.

[See illustration]

79. Two Miniatures *Persian, Early XVI Century*
A prince, in his palace, having food and wine brought to him in golden vessels, entertained by two musicians and a court singer, all wearing high white turbans with red and black kulah sticks ; A nobleman pointing to a palace as he stands with an attendant. Six other figures are seated in the flowering garden. Safavid dynasty.

80. Marriage of Fariburz and Farangis; Firdausi among the Court Poets of Ghazna: Two Miniatures *Persian, XVI Century*
A priest is reading from a document as Farangis and Fariburz are being united. An attendant surrounded by twelve spectators, brings a basket of pomegranates. A group of six figures in a garden, one reading from an open book. Both before high mountains and blue skies. Nashki script above and below. Safavid dynasty.

81. Pair Miniatures *Persian, probably Late XVI Century*
Picnic of nobles in the mountains by a stream. All fourteen figures wear white turbans with black and red kulah sticks ; An encampment with eleven richly dressed figures seated on a lawn. Beyond the distant hills, a tent, two horses, and seven figures are visible. Nashki script above and below the miniatures. Style of the period of Shah Isma'il, Safavid dynasty.

82. Pair Miniatures *Persian, XVI Century*
Two saints, with head and shoulders enveloped in halos of flame, are entering a palace. Seven angels, two in flight, with two lay figures, and the head of a dervish against a garden background ; Two figures, with halos of flame, in a well. Above are eleven figures, one of whom appears to be cutting a rope. Suggestive of the rescue of Bizhan by Rustam. Nashki script above and below. Safavid dynasty, school of Bukhara.

[NUMBER 83]

83. BAHRAM GUR TRANSFIXING A LION WITH AN ARROW

Persian, Late XVI Century

85-

Seven mounted horsemen in various colored dress and steeds. One of the figures is playing an *oude*. Bahram Gur transfixes a lion as it is about to tear a gazelle to pieces. High mountains, cloudless gold sky and cypress trees, with Nashki script. Safavid dynasty.

[See illustration]

[NUMBER 84]

84. BAHRAM GUR AND FITNAH *Persian, XV-XVI Century*

The great hunter, at the request of Fitnah (Mischief) displays his skill with the bow and arrow by pinning a wild ass's hoof to its ear with one arrow. Hunters, musicians, a falconer, besides horses, a lion and wild asses are delineated in this beautiful miniature. Nashki script on both sides of the leaf with two decorative *surah* headings on gold grounds on verso. With a highly decorative gold border displaying birds and beasts of the hunt amidst rich foliage. Late Timurid or early Safavid dynasty.

[See illustration]

85. Feridoun with His Ministers; Dancing Girl Before Nobleman: Pair Miniatures *Persian, XVI Century*

Feridoun seated on a golden, canopied throne with twelve courtiers and attendants before him ⁊ Seven figures in a semi-circle around a nobleman. Nashki script above and below paintings. Safavid dynasty, style of Shaibanid period.

86. Mohammed and Ali; an Encampment: Two Miniatures *Persian, XVI Century*

Mohammed, with halo of flame, seated on a golden throne with Ali surmounted by seven figures. A serpent is standing guard while the Angel Gabriel is revealing to the Prophet his divine mission ⁊ An attendant bringing food to a paladin, while another attendant is lighting a fire beneath a black pot before eleven other figures.

87. Pair Miniatures *Persian, XVI Century*

Ten women and one attendant before two noblemen wearing high white turbans with red and black kulah sticks. Above a nobleman and a maiden is a figured canopy ⁊ A Shah on a throne of gold by his palace in a flowering garden. Kneeling before him is a prince, while three attendants are approaching. Three figures are visible in the doorway and window above. Behind the hills are seven paladins and two princes with horses. Decorative borders with animal and floral motifs. Safavid dynasty, style of the period of Shah Tahmasp.

88. Message to Afrasiab; Kai Khusrau Bidding Farewell to His Courtiers: Pair Miniatures *Persian, XVI Century*

Afrasiab, on a golden chair, surrounded by courtiers in a flowering garden by a stream. All but the Turanian Shah have white turbans with red and black kulah sticks ⁊ Eleven low-turbaned, richly dressed councillors clustered about Kai Khusrau in a flowering vale near a stream. High mountains and cloudless blue skies in each miniature. Nashki script above and below paintings. Ornamental margins with flower and animal motifs. Safavid dynasty, period of Shah Tahmasp.

89. Kai Khusrau Announcing His Departure to His Counsellors Feasting By the Bank of a Stream: Two Miniatures *Persian, XVI Century*

Kai Khosrau, with Zal and Rustam, is seated on a carpet in a garden near six councillors and one attendant ⁊ Twelve figures near a stream before whom are pomegranates and food in vessels of gold. Two horses are being led to the water. Nashki script above and below the paintings. Decorative margins displaying animal and floral motifs. Shaibanid dynasty, school of Bukhara.

[NUMBER 90]

90. COURTIERS WITH A CHESS-BOARD *Persian, XVI Century*

A Shah on a hexagonal throne before whom are noblemen and musicians. Two courtiers are holding a chess-board. Decorative borders displaying animals and floral motifs in monotone. Safavid dynasty, period of Shah Tahmasp.

[See illustration]

91. Seven Miniatures and Pages of Calligraphy of the Middle East
Including two specimens of Arabic calligraphy; a colorful religious scene depicting nine angels in niches and three *mubids,* two women feeding a child; and three others. [Lot.]

92. Three Persian Miniatures
A lover amusing his reclining lady by playing on a musical instrument ⁄ Youth pouring wine ⁄ Two lovers in a garden.

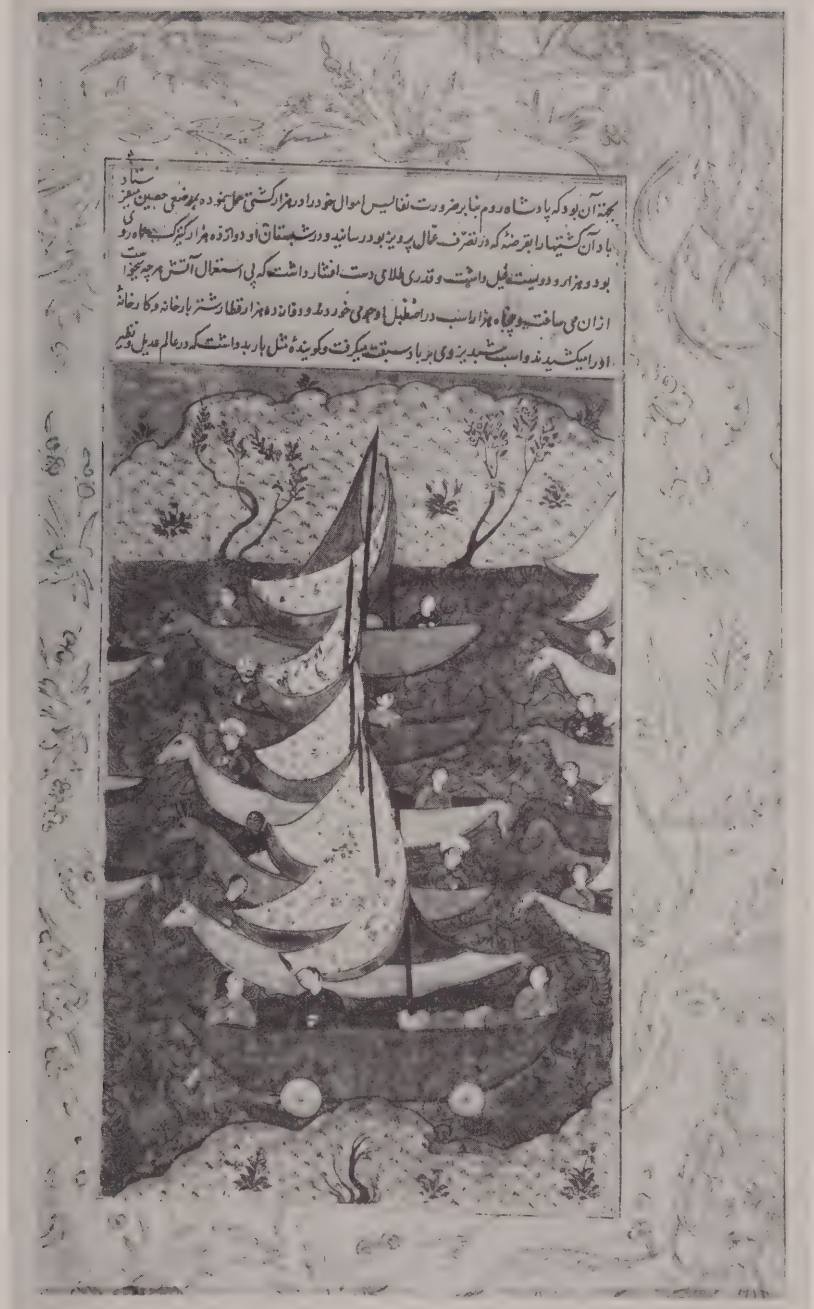
93. Four Persian Miniatures
Court of a Shah with dancing girl, musicians, and attendants ⁄ The poets Hafiz and Sa'di with attendants setting food and wine before them ⁄ Five richly clad figures in the courtyard of a palace ⁄ A Shah and his court listening to the recitation of a court poet. In the style of the Shah Tahmasp period.

94. Three Persian Miniatures
An encampment, probably Suhrab searching for the tent of Rustam before their combat ⁄ A court scene ⁄ Merrymaking at the birth of a prince. With highly decorative borders.

95. Two Persian Miniatures on Kidskin
Firdausi in a garden approaching the court poets of Ghazna ⁄ Firdausi reciting verses while a musician plays an *oude.* Both apparently executed by the same artist. Some time stains; three tiny holes.

96. A Flotilla *Persian, XV-XVI Century*
A flotilla, or armada, in full sail, partially or fully in view, with sixteen figures manning the vessels. The boats have wheels and the prows have carved bestial heads. The Chinese influence is apparent in the design of the waves. High mountains, flowering trees, and a blue sky in the background. Nashki script above. Borders displaying birds, flowers, and a wild beast. Late Timurid period, or early Safavid dynasty.
[See illustration]

97. Pair Persian Miniatures
Depicting a youth seated on a mound playing a flute, and a maiden seated near an ewer offering a cup of its contents to a swan. A decorative pair in gold and colors apparently executed by the same artist.



[NUMBER 96]

98. Eleven Persian Miniatures
A set of miniatures on native paper, highly colored and boldly executed, apparently by the same artist. Includes portraits of warriors, nobles, a Shah consulting a *mubid,* a man about to arrange his turban, and the assassination of a king. Some miniatures cracked due to the brittle quality of the paper. [Lot.]

99. Three Persian Miniatures
Portrait on parchment of a poet in a flowering vale ⁄ Warrior and an assassin engaged in a struggle ⁄ Islamic conception of the Blessed Virgin enthroned.

100. Three Miniatures
A prince, a falconer, and a courtier on horseback accosted by an old woman who stands by a man lying near the edge of a stream ⁄ Bahram Gur visiting one of his seven princesses ⁄ An old man addressing seven councillors before a seated prince. Brilliantly colored and designed borders.

101. Garden Scenes with Figures: A Set of Seven Miniatures
Persian, XVIII-XIX Century
Colorful and highly decorative garden scenes, all executed in the same manner. With colored borders.

102. Adar Ali Shah; Sheikh Sa'ra Shirazar: Two Miniatures
Persian, XIX Century
Adar Ali Shah, with long black beard, is seated on a rug in his palace ⁄ Sheikh Sa'ra Shirazar, with long white beard, is walking in a garden carrying an ax and a basket of flowers.

103. Battle and Love Scenes: A Set of Five Miniatures
Rustam battling with Afrasiab of Turaine ⁄ March into Mazindaran led by Rustam ⁄ Two lovers in a garden ⁄ Conviviality in a garden ⁄ Father and son on a throne surrounded by courtiers. With Nashki comments. Decorative borders.

104. Portraits of Islamic Kings: Ten Miniatures *Persian, Early XIX Century*
Anushirwan the Just ⁄ Kai Khusrau ⁄ Jamshid, the ruler of the Golden Age ⁄ Tehemten (Rustam) slaying the white demon Div-i-Safid ⁄ Dahhak, the tyrant from whose shoulders serpents grew and fed upon the brains of men ⁄ The Lion and Sun of Persia ⁄ Iraj, son of Faridoun, slain by his brothers Salm and Tur ⁄ Farkh Zad ⁄ Faridoun asleep or dead upon a bier, guarded by a Nubian with a mace ⁄ Nirdekurd.

105. Falconry and Court Scenes: Three Miniatures
Falconer on a prancing horse ⁊ A Shah and his councillor with a nobleman, a court singer, and a musician ⁊ Two lovers. Decorative borders.

106. Hunter and Figures of Nobles
Prince playing a musical instrument in a garden ⁊ Maiden offering her seated lover wine from a golden flask ⁊ Two lovers in a garden ⁊ Two lovers drinking wine. Painted in the manner of Mu'in Musavvir.

107. Garden Scene: Three Miniatures *Persian, XVI-XVII Century*
Future mother of the hero Saiawush before Tus, Gew, and Gudarz ⁊ Three noblemen on golden tabourets with a fan-bearer ⁊ Feasting in a garden. With Nashki script on each.

108. Bahrum Gur and One Other: Three Miniatures
Persian, XVI-XVII Century
Bahram Gur visiting one of his seven princesses ⁊ Similar subject ⁊ An old woman complaining to a Shah of an injustice inflicted upon her by one of his officers. Nashki script on each.

109. Portrait and Garden Scenes *Persian, Early XIX Century*
Musicians entertaining a Shah ⁊ Portrait of a court poet ⁊ Dancing girl and musicians entertaining a Shah and a prince.

110. Pair Miniatures
A woman admiring her image in a mirror ⁊ Three figures in a flowering garden.

111. Persian Scenes: Three Miniatures
Persian, Late XVII Century and one XIX Century
Two noblemen before a pehliva in a garden ⁊ Portrait of a dancer ⁊ Tahminah, daughter of the king of Samangan and Rustam on the nuptial couch. Vessels of gold on floor.

112. Portraits and Calligraphy: A Set of Twenty *Indian, XVIII Century*
A falconer ⁊ Princess with bird and peacock ⁊ Fatima, a daughter of the Prophet and wife of Ali ⁊ An old man and his son conversing with a mystic in a garden ⁊ A British ambassador ⁊ Wife of the British Ambassador ⁊ A huntsman stabbing a tiger that has leapt upon his horse ⁊ The poet Hafiz, seated on a tiger skin ⁊ Wife of Mohammed praying ⁊ Two young princes visiting a holy man ⁊ Firdausi ⁊ A prince presenting a koran to a priest ⁊ Isfandiar killing a dragon on the third stage of his seven adventures ⁊ A French ambassador ⁊ Wife of the French ambassador ⁊ A prince and his companion before a venerable scribe ⁊ Four calligraphic descriptions of the foregoing miniatures. All with decorative borders.

113. THREE MINIATURES
A prince kneeling at the feet of a princess in a garden. A handmaiden is bringing a tray of fruit, while a nobleman addresses the suppliant ✦ Bahram Gur transfixing a lion with an arrow as it is about to devour a wild ass ✦ A school scene, perhaps from *Laila and Majnun.* Two boys are playing ball in the schoolyard.

114. THREE MINIATURES
A festival in a garden, with ten figures seated around a rug upon which are four golden flasks of wine ✦ A prince and six councillors ✦ A group of noblemen on a pavilion, two with musical instruments. Nashki script on two miniatures. The first and third pieces have high mountains, gold turbans and a prominent display of vermilion. All have gold skies. Plain borders.

115. PAIR ARMENIAN DESIGNS
Figure of Christ as *Salvator Mundi,* surmounting the letter P; interlaced design displaying animal and bird motifs.

116. THE DYING DERVISH; A GARDEN SCENE: TWO MINIATURES
A dervish dying upon beholding his enthroned prince, under a canopy, among his courtiers. A digger is visible beyond the enclosure ✦ A prince, among his noblemen, taking fruit from a basket.

117. DANCING BENEATH A TREE: PAIR OF MINIATURES
Woman in salmon pink robes dancing ✦ Woman balancing a glass upon her forehead while dancing.

118. PRINCE BENEATH A FLOWERING TREE
Prince with *kamarchin* of gilt figured design on a blue background, surrounded by twelve councillors in vermilion and light-colored costumes, all but one with white turbans. A kneeling figure is drawn in outline upon a tall vase. Borders with animal and flower motifs.

119. A HOLY PERSONAGE ON HORSEBACK MEETING A PRINCESS
Around the head and shoulders of a richly dressed and mounted figure is a halo of gold. The horse is handsomely saddled. Behind him is an attendant with beautifully designed sunshade. Border displaying floral and animal designs. Style of the period of Shah 'Abbas the Great.

[NUMBER 120]

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120. JOSEPH AND HIS BRETHREN
Depicts Joseph, as keeper of the royal seal of Egypt, before his brethren. All except a woman are wearing white turbans with gold bands.

[See illustration]

121. ISFANDIAR AND TWO OTHER SUBJECTS: THREE MINIATURES
A water carrier ⁊ A bearer of rose water ⁊ Isfandiar slaying the dragon. With decorative borders.

122. FEASTING IN A GARDEN: THREE MINIATURES
Each miniature depicts several figures eating and drinking in a flowering garden. The colors are bold with decorative clouds in the golden skies. With highly decorative borders. Style of the period of Shah 'Abbas the Great.

123. GARDEN SCENES WITH FIGURES: THREE MINIATURES
Depicts lovers in gardens. The backgrounds are in monotone offset by the brilliant vermilion, green and blue of the costumes. Borders with brilliantly colored flowers and cloud effects on neutral grounds. All apparently done by the same artist.

124. FOUR MINIATURES: A SET
Two lovers in a flowering garden being offered a dish of pomegranates ⁊ A petition to a Shah ⁊ Prince in white turban with gold kulah stick and vermilion robes, on a white horse ⁊ Two lovers, richly dressed, in a flowering garden. Decorative borders displaying animal and floral motifs. Apparently all done by the same artist.

125. FOUR MINIATURES
Princess admiring the portrait of a prince ⁊ A sage reading ⁊ Portrait of a prince ⁊ Two lovers in a flowering garden. With decorative borders.

126. FOUR MINIATURES: A SET
Hunting scene ⁊ Merrymaking in the court of a Shah ⁊ The same subject similarly treated ⁊ The meeting on horseback. With highly decorative borders, displaying figures of lovers, wine-bearers, etc. Apparently by the same artist.

127. GARDEN SCENES: A SET OF FOUR MINIATURES
Two of the minatures depict lovers in a garden, one depicts a mounted horseman, and the fourth a group of three figures with wine flasks. Apparently executed by the same artist. Decorative borders.

128. GARDEN SCENES: A SET OF FOUR MINIATURES
Depicts lovers in flowering gardens. With ornamental borders.

129. PERSIAN PORTRAITS: FOUR MINIATURES
Youth kneeling in a garden holding a cup of wine ⁊ Another version of the preceding subject ⁊ A bearded man holding a stick ⁊ A bearded man squatting and reading a book of verse.

130. Lovers and Garden Scenes: Four Miniatures
Maiden in a garden ⁊ Maiden leaning against a pillow, while her lover plays to her in a garden ⁊ Two lovers beneath a tree, the maiden pouring wine ⁊ Two lovers in a garden.

131. Five Miniatures
Princess holding a vase beside a flowering tree ⁊ A princess pouring wine ⁊ Princess and four companions in a garden ⁊ A prince preparing for falconry ⁊ Eleven figures in a geometrical design, with a twelfth figure on a stairway.

132. Garden Views: Five Miniatures
Youth, in a vermilion *kamarchin,* plays a musical instrument ⁊ A Shah and his son ⁊ A downcast maiden seated upon a rug ⁊ A richly dressed youth ⁊ Two lovers. All apparently by the same artist. In the style of the Abassid school.

133. Garden Scenes: A Set of Five Miniatures
A paladin leading a horse ⁊ Lovers in a garden ⁊ and others similar. [Lot.]

134. Shahs and Courtiers: A Set of Five Miniatures
Three youths conversing ⁊ Four youths in a garden ⁊ An attendant bearing wine and a musician before a nobleman ⁊ Two noblemen and two youths in a garden ⁊ Three squatting figures before a seated Shah. The set has apparently been executed by one artist and abounds in color and design.

135. Persian Scenes with Figures: A Set of Six Miniatures
A Shah with his favorite and maidservant ⁊ A Shah and two figures ⁊ Three seated figures ⁊ A group of three, two of whom play musical instruments ⁊ One reclining figure with two others playing musical instruments ⁊ A Shah, a favorite, and a maidservant. All apparently executed by the same artists. Decorative borders.

136. Hunting and Domestic Scenes: Nine Miniatures
Persian, Early XIX Century
Woman with flask and wine glass ⁊ Hunter with sabre, dirk, and gun ⁊ Woman embroidering upon a loom ⁊ Two lovers ⁊ Mother feeding her babe in a hammock ⁊ Woman seated by a charcoal fire ⁊ Three hunting scenes. Probably executed by the same artist.

137. Court Scenes and Figures: Nine Miniatures
Woman holding a cup and flagon ⁊ Man with blue and vermilion garments in a garden ⁊ Drawing in pen-and-ink, touched up with gold, depicting a turbaned figure sitting under a tree ⁊ An old man leaning on a stick and a young woman with a flagon ⁊ A seated Shah with princes and courtiers ⁊ Two others similar ⁊ Two figures, one mounted on a horse ⁊ Another similar.

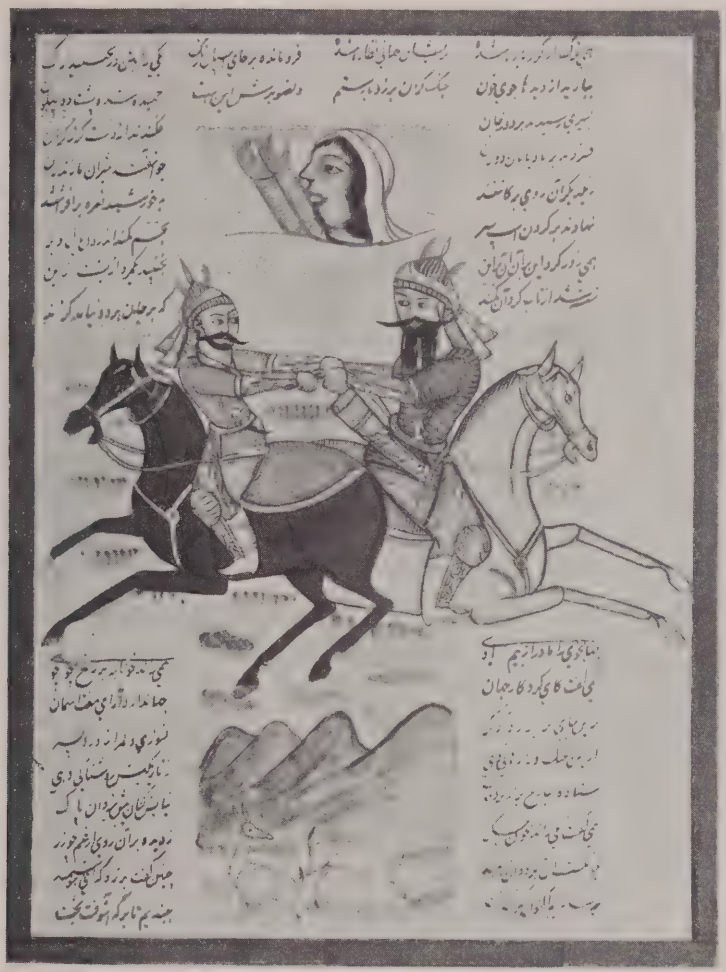
138. Portraits and Garden Settings: Nine Miniatures
Portrait of a young man ⁊ Rustam slaying the dragon ⁊ Portrait of a princess ⁊ Young man walking among flowers ⁊ Two lovers ⁊ Nobleman addressing a Shah ⁊ Similar to preceding ⁊ Poet reading by a rivulet ⁊ Two lovers drinking wine.

139. Poets and Lovers in Garden Settings: A Set of Nine Miniatures
Youth in a flowering garden ⁊ Young prince counselling a nobleman ⁊ Prince swaying to the notes of an *oude* ⁊ Youth with wine cup and flask being steadied by a maiden while listening to the admonitions of an elder ⁊ Prince and companion making merry ⁊ Musician playing to a princess ⁊ Nobleman writing for a companion while a maiden brings food in a golden vessel ⁊ Portrait of a nobleman ⁊ A bearded nobleman accepting wine from a young prince.

140. Persian Lovers: Ten Miniatures
A highly decorative group with gold and richly designed backgrounds. Depicts lovers, a dancing girl, noblemen, and attendants. Decorative borders. [Lot.]

141. Decorative Garden Scenes: A Set of Ten Miniatures
Six young men in a flowering garden ⁊ Prince and a nobleman, the latter playing a musical instrument ⁊ Nobleman and two princesses listening to a poet ⁊ A maiden bringing food in a golden dish to a seated nobleman ⁊ Two lovers ⁊ Youth drinking wine ⁊ Youth and a maiden ⁊ Youth holding a bird on his gauntlet while a maiden regards her reflection in a mirror ⁊ Prince and nobleman in a garden ⁊ Two lovers drinking wine while a companion perches a bird upon his finger.

142. Court and Garden Scenes: Eleven Miniatures
A decorative set depicting a series of Persian garden and court scenes apparently executed by the same artist. Highly decorative borders.



[NUMBER 143]

143. THE SHAH-NAMA OF FIRDAUSI: A SET OF EIGHT MINIATURES
Asfandiar killing a lion and a lioness in the second stage of his seven adventures ✦ Faramarz impaled on a spike in revenge for the death of Shaghad ✦ Asfandiar killing a dragon in the third stage of his adventures ✦ Asfandiar killing the sorceress who tries to seduce him in the fourth stage of his adventures ✦ Four women on two horses and accompanied by attendants sent by the king of Hamaveran to recapture Sudaveh from Kai Ka'us ✦ Asfandiar in combat with Gurgsar of Turan whom he slays in the seventh stage of his adventures. This subject also seems to represent the combat between Suhrab and his father Rustam, with Tahminah shown lamenting above ✦ A Persian paladin, on a brown mount, inviting a paladin from Tur to combat.

[See illustration of one]

ORIENTAL MANUSCRIPTS

144. KORAN BY MAHMOUD BINI GUZEL EYSAVI. *Manuscript written in Arabic on* 176 *leaves, each leaf measuring* $15\frac{5}{16}$ *by* $11\frac{1}{4}$ *inches.* 15 *long lines to the full page. Rubricated script, one full-page 'unwan in gold and blue, sentence rosettes.* Folio, full oriental skiver with decorations impressed in blind on covers, with flap; almost all of the leaves have restorations to one or more margins, tears repaired, *'unwan* rubbed, binding worn, restorations to binding, some stains.

Apparently Egypt, 500 A.H. [1106 A.D.]

A RARE AND ANCIENT SPECIMEN OF AN EGYPTO-ARABIC QUR'AN *signed "Mohammed bin Kuzel Al Isawi"* [*vide supra*]. This was executed in the early part of the twelfth century during the Seljuk period. The calligraphy is very fine and of the greatest interest.

A RARE AND IMPORTANT ARABIC MANUSCRIPT

145. KORAN OF YAKUT MOSTASAMI. *Manuscript written in Arabic on* 219 *leaves of native glazed paper, each leaf measuring* $12\frac{1}{4}$ *by* $7\frac{5}{8}$ *inches,* 15 *lines to the full page alternating in black and gold.* 8vo, full black morocco, richly gilt with an oriental design on sides; doublures of skiver; several pages stained, first two pages slightly rubbed, a few small restorations and some other defects.

Baghdad, 685 A.H. [1286 A.D.]

ONE OF THE MOST IMPORTANT MANUSCRIPTS IN THIS COLLECTION. It opens with two richly decorated *'unwans* of a Persian pattern. The alternating text is decorated with gilt rosettes and framed within narrow gilt and colored borders. Almost every page displays marginal decorations in gold and colors, with Arabic comments written upon them in white paint. Numerous *surah* decorations in gold and colors with white-inked wording on gold decorated grounds. The covers appear to be later.

[See illustration]

بسم الله الرحمن الرحيم
مالك يوم الدين ۞ إياك نعبد و
المستقيم ۞ صراط الذين أنعمت عليهم

[NUMBER 145]

THE BOOK OF KINGS WITH FOURTEEN MINIATURES

146. SHAH-NAMA OF FIRDAUSI. *Manuscript in Persian on 296 leaves of oriental paper apparently in more than one handwritings, each leaf measuring 13¼ by 9¼ inches. Written in four columns with 25 lines to the full page. 14 miniatures in the text, as well as several surah headings displaying script in gold, scarlet, and blue, some left blank.* Folio, full old skiver with flap; binding restored, apparently lacking leaves at the beginning and end, some marginal repairs, several stains and soil marks, one miniature in leaf 152 cut out, small portion torn out of one leaf affecting some text, several miniatures badly rubbed.

Persia, Late XVIII or Early XIV Century

150

A CLEARLY WRITTEN MANUSCRIPT COPY OF THE GREAT EPIC OF FIRDAUSI [Abu'l Kasim Mansur (or Hasan)] nom de plume of the Persian poet. The fourteen miniatures are as follows:

(1) Feridoun on horseback. Behind him is a page holding the umbrella of sovreignty over his head. About him are mounted horsemen bearing banners, two men on foot. (2) Rustam transfixing a warrior with an arrow. (3) Rustam transfixing his treacherous half-brother to the plane tree with an arrow. (4) Noah and his sons in a boat. (5) Bahram Gur shooting a lion. (6) Bahram Gur hunting ibex and gazelles. (7) Kai Kabu being led to the throne of Iran. (8) Assassination of a Shah. (9) Rustam slaying the dragon. (10) Rustam slaying Suhrab, his son. (11) Bahram Gur. (12) Murder of Iraj, youngest son of Minuchir. (13) Rustam slaying the elephant with his cow-headed mace. (14) Suhrab and Rustam.

A KORAN OF THE FATIMID PERIOD

147. KORAN. *Manuscript in Arabic (Talih) written on 202 leaves of native glazed paper, each leaf measuring 16 9/16 by 11 inches. In black with occasional gold script. 16 long lines to the full page, with gold and colored rosettes. Two 'unwans in gold and blue, with two roundels in each lateral margin.* Folio, full old oriental skiver displaying crude paper decorations, and with flap; edges worn, a number of leaves with restorations, numerous tears repaired, stains and some fly specks, *'unwans* rubbed.

225

N.p., 784-801 A.H. [1382-98 A.D.]

A RARE KORAN notable for its simplicity and absence of ornamental decoration. It is of the school of Tahirie, written under the Sultan Al-Malek-Et-Tahir.

[See illustration]

مرصوصين على سرر موضونة متكئين عليها متقابلين يطوف عليهم ولدان
اسم ربك ذي الجلال والاكرام
سورة الواقعة مكية وهي ست وتسعون آية
بسم الله الرحمن الرحيم
اذا وقعت الواقعة ليس لوقعتها كاذبة خافضة رافعة اذا رجت الارض رجا
وبست الجبال بسا فكانت هباء منبثا وكنتم ازواجا ثلاثة فاصحاب
الميمنة ما اصحاب الميمنة واصحاب المشئمة ما اصحاب المشئمة والسابقون
السابقون اولئك المقربون في جنات النعيم ثلة من الاولين وقليل من
الآخرين على سرر موضونة متكئين عليها متقابلين يطوف عليهم ولدان
مخلدون بأكواب وابارين وكأس من معين لا يصدعون عنها ولا ينزفون
وفاكهة مما يتخيرون ولحم طير مما يشتهون وحور عين كامثال اللؤلؤ
المكنون جزاء بما كانوا يعملون لا يسمعون فيها لغوا ولا تأثيما الا قيلا سلاما
سلاما واصحاب اليمين ما اصحاب اليمين في سدر مخضود وطلح منضود وظل
ممدود وماء مسكوب وفاكهة كثيرة لا مقطوعة ولا ممنوعة وفرش
مرفوعة انا انشأناهن انشاء فجعلناهن ابكارا عربا اترابا لاصحاب اليمين ثلة
من الاولين وثلة من الآخرين واصحاب الشمال ما اصحاب الشمال في سموم وحميم

WITH INTERLINEAR PERSIAN IN RED

148. KORAN OF SHARAF IBN HASSEIN ESTRABADI. *Manuscript written in Arabic on* 314 *leaves of native glazed paper, each leaf measuring* $12\frac{5}{16}$ *by* $8\frac{1}{16}$ *inches with* 12 *long lines in black ink and* 12 *long lines in red ink to the full page, each block of text within narrow gold borders.* Folio, morocco covers with gilt designs onlaid with paper; doublures of leather; skiver back; covers somewhat worn, first and last leaves mounted, a number of leaves restored at one or more margins, several small tears repaired, some stains, and a few other minor defects. Persia, Early XVI Century

75

The first two pages display highly decorative *'unwans,* probably of a later date. Most of the margins display circular designs about $\frac{7}{8}$ of an inch in diameter with various remarks in white ink. There are also 113 decorative *surah* headings and a colorful design at the very end.

149. KORAN. *Manuscript in Arabic on* 62 *leaves of native glazed paper, each leaf measuring* $14\frac{3}{8}$ *by* $9\frac{7}{16}$ *inches. Large and boldly written text in black and gold characters on alternating lines,* 7 *long lines to a full page within narrow colored borders. Gold rosettes and* 5 *brilliantly illuminated surah decorations.* Folio, contemporary brown leather with gold-stamped design on a solid gold-colored ground with narrow brown skiver borders and panel; doublures of brown skiver with gold oriental traceried cut-outs in centers and corners pasted over vari-colored paper; somewhat worn.

150-

Probably Baghdad, Late XV or Early XVI Century

A RARE AND INTERESTING MANUSCRIPT actually part of the complete work. There are thirty-two parts scattered over the world. If they could be brought together, they would form a priceless piece. This part contains the fifth *surah,* the thirteenth *surah,* the *surah* of Sad, and the *surah* of Zumr.

[See illustration]

150. ARMENIAN HOMILETICS. [A Collection of Homilies and apocryphal stories, by Father Paul, apparently in more than one hand.] *Manuscript written in Armenian on* 263 *leaves, each leaf measuring* $10\frac{1}{4}$ *by* $7\frac{1}{8}$ *inches,* 4to, old canvas and leather binding, apparently contemporary; whole volume worn, and stained with restorations to most leaves, apparently incomplete. Ghazuin, 1662

300-

Decorations appear on thirty-two pages. They are Byzantine in treatment and rather crudely painted in color. Birds and animals are the most frequent appearing motifs, with faces, figures, grotesques, and floral decorations making up the remainder.

وَالْمُحْصَنَاتُ مِنَ النِّسَاءِ إِلَّا مَا مَلَكَتْ
أَيْمَانُكُمْ كِتَابَ اللَّهِ عَلَيْكُمْ وَأُحِلَّ
لَكُمْ مَا وَرَاءَ ذَٰلِكُمْ أَنْ تَبْتَغُوا بِأَمْوَالِكُمْ
مُحْصِنِينَ غَيْرَ مُسَافِحِينَ فَمَا اسْتَمْتَعْتُمْ
بِهِ مِنْهُنَّ فَآتُوهُنَّ أُجُورَهُنَّ فَرِيضَةً

[NUMBER 149]

A KORAN IN MAGHRIBI

151. KORAN. *Manuscript written in maghribi characters on* 562 *leaves of native glazed paper, each measuring* 4⅝ *by* 3¼ *inches,* 15 *long lines to the full page.* Thick 18mo, full old, probably contemporary, blind-stamped morocco displaying oriental designs on covers; outer joints strengthened, several restorations, the whole volume is worn.

North African, Early XVI Century

175 This rare and interesting volume, written in maghribi, was probably executed in Tunis. It contains numerous decorations in the form of *'unwans,* marginal comments, and *surah* headings rather crudely painted.

[See illustration]

IN AN INTERESTING BINDING

152. KORAN OF EMADEDIN HASSAN IBRAHIM SHIRAZI. *Manuscript written in Arabic on* 342 *leaves of thin native glazed paper, each leaf measuring* 5⅞ *by* 3½ *inches,* 14 *long lines to the full page, written on a speckled gilt ground within narrow gilt borders, handsome 'unwan and surah decorations, as well as ornamentation in the margins, other decorative pages in brilliant colors and gold.* 16mo, contemporary black skiver, with gilt pressed and sunken decorations on covers, cut-out doublures in gilt on a bright blue ground, with red leather decoration; some leaves restored, a few other defects.

150 Persia, 1023 A.H. [1614 A.D.]

A FINE PIECE. With a poetical epilogue in Nastal'iq. The covers are contemporary with, if not earlier than, the manuscript.

[NUMBER 151]

WITH NINETEEN ILLUMINATED MINIATURES

153. ARMENIAN BIBLE. *Manuscript written in Armenian on* 622 *pages, excluding the plates.* 21 *lines in double columns to the full-page, each leaf measuring* 7⅜ *by* 5⅜ *inches. With* 19 FULL-PAGE ILLUMINATED MINIATURES IN GOLD AND COLORS. *Illuminated chapter headings and marginal designs and figures in gold and colors.* Small 4to, full old, but not contemporary calf, blind-stamped; restorations to several leaves, a few other minor defects. Armenia, *circa* 1608

7000 —

A RARE AND DESIRABLE MANUSCRIPT WITH A RICHLY ILLUMINATED CALENDAR AND A WEALTH OF DETAIL. The full-page illuminations arrest the attention by their Byzantine aspect. The Bible scenes include The Annunciation; The Nativity; Christ Preaching in the Temple; The Baptism of Christ by Saint John the Baptist; The Transfiguration; Christ's entry into Jerusalem; The Crucifixion; The Descent from the Cross; The Resurrection; and The Pentecost.

The chapter headings and marginal decorations are of particular interest because of their choice of subject. Peacocks, banana trees, curious grotesques and conventional floriation comprise the unusual ornamentation.

[See illustration]

[NUMBER 153]

WITH THE PORTRAIT OF ALI, FOURTH CALIPH
ON EACH DOUBLURE

154. KORAN. *Manuscript written in Arabic with some Persian marginalia on* 281 *leaves of native glazed paper, each leaf measuring* 11⅜ *by* 7¾ *inches. The text is beautifully written in black within narrow gilt borders,* 15 *lines to the full page, each line separated by narrow serrated cloud-like designs in gilt.* Thick small folio, lacquered covers displaying a panel of large flowers and a border of small flowers of many varieties; lacquered doublures displaying a medallion portrait of the Caliph Ali; skiver back, some leaves loose. Persia, XVII Century

A VERY RARE AND INTERESTING SPECIMEN BECAUSE OF THE PORTRAIT OF ALI, cousin and son-in-law of the Prophet Mohammed. THIS IS ALSO A BEAUTIFUL SPECIMEN OF CALLIGRAPHY. The first two pages are exquisitely illuminated, giving the appearance of rare Persian rugs. There are one hundred and twelve *surah* decorations illuminated in gold and colors.

Above the portrait, in Arabic script, is the following *"No greater Conqueror than Ali"* and below: *"No greater sword than the Zulfikar"* [the sword of Ali].

This manuscript was apparently executed by a Shi'ah, hence the portrait of Ali in the volume. The Shi'ahs (or Shi'ites) hold Ali in great veneration.

[See illustrations of cover and doublure opposite and on page 50]

155. ARMENIAN RITUAL. *Manuscript in Armenian on* 163 *leaves,* 22 *long lines to the full page, rubricated text, several decorations in color including the bird motif.* 12mo, full original or contemporary leather; binding worn, last leaf defective, a few other defects, apparently incomplete. Armenia, Early XVII Century

156. ARMENIAN BREVIARY. *Manuscript written in Armenian on* 69 *leaves of parchment, each leaf measuring* 5⅝ *by* 3⅝ *inches.* 15 *and* 16 *long lines to the full page, a few rubrications.* 16mo, leather; badly worn, back cover and backstrip missing, and the manuscript apparently incomplete. Armenia, *circa* 1625

[NUMBER 154]

[NUMBER 154]

[NUMBER 157]

157. ARMENIAN EVANGEL. *Manuscript written in Armenian on* 342 *leaves of thick eastern paper, each leaf measuring* $6\frac{9}{16}$ *by* $4\frac{3}{4}$ *inches. Written in a bold, precise hand in two columns,* 19 *lines to the full page, the text is rubricated and ruled. With* 3 *full-page illuminated miniatures in gold and colors, numerous decorations in colors throughout displaying saints, birds, and conventional floral motifs, as well as grotesques.* Small 4to, original wooden boards; the whole volume badly worn. Armenia, *circa* 1660

A seventeenth-century evangel, probably written at Ispahan.

[See illustration]

158. KORAN. *Manuscript written in Arabic with a commentary in Persian on* 370 *leaves of native glazed paper, each leaf measuring* $8\frac{1}{4}$ *by* 5 *inches, with* 15 *long lines to the full page.* 8vo, exceedingly interesting covers displaying floral panels, of a Kashmir design, lacquered, with red and green bands; doublures of a colorful conventional floral pattern; four of the cover corners are restored, a few other minor defects.

Apparently India, *circa* 1082 A.H. [1671 A.D.]

This Qur'an opens with two *'unwans* of a fine and highly decorative quality. The body of the text appears in black on a white and gold ground, while other script emanates from it in white cloud-like bands. Each leaf of script is bordered by a commentary. There are four other full-page illuminations in brilliant vibrant patterns designed with geometrical precision. The top, bottom, and center line of each page of text are executed on a gold ground. Numerous margins display varying small decorations. The date of this Qur'an has been tampered with, but appears to be 1082 A.H.

WITH VIEWS OF MECCA AND MEDINA AND THE BLACK STONE OF KA'BA

159. BOOK OF PRAYERS. *Manuscript written in Arabic on* 143 *leaves of native glazed paper, each leaf measuring* 5⅞ *by* 4 *inches,* 13 *long lines to the full-page, each page of text within narrow gilt borders, with gilt roundels as sentence endings, several decorations in gold and color.* 12mo, lacquered binding with floral designs on covers and doublures; worn, numerous restorations, apparently incomplete.

Persian, apparently Late XVII Century

100

About the middle of the book are two pages displaying plans of the mosques of Mecca and Medina. They are executed in gold and colors.

The mosque of Mecca displays the black stone of the *ka'ba,* where the *surahs* of the Qur'an were written. Before Islam this was a sacred stone worshipped by the tribes of Arabia.

Incorporated among the marginal decorations are the days of the week. The last page displays a circle in which are numerous descriptive adjectives describing the personal attributes of the prophet.

160. KORAN OF ISPAHAN(?) *Manuscript written in tal'iq on* 269 *leaves of native glazed paper, each leaf measuring* 9½ *by* 6 *inches,* 15 *long lines to the full page, each block of lettering within gold borders.* 8vo, lacquered covers with rich floral designs, vermilion doublures, with a gilt all-over pattern, skiver back.

Apparently India, Late XVII Century

60

This Qur'an is simpler in decoration than others in this collection. The *'unwans* are painstakingly executed in minute geometrical patterns, with the text between gold and floriated cloud bands. The two *'unwans* give the appearance of a sixteenth century Persian carpet. Several margins display gilt decorations offset with color, while throughout the text are a number of *surah* decorations in red script, gold, and color.

161. ARMENIAN EVANGEL. The Gospel of Saint John (?). *Manuscript written in Armenian on* 252 *leaves of thick handmade paper, each leaf measuring* 10¾ *by* 8⅛ *inches. Manuscript text almost entirely in double columns with* 23 *lines to the full page. With* 4 *full-page illuminations depicting the four evangelists, decorative head-pieces with marginal grotesques, bird ornaments and conventional floral ornaments in a number of margins.* Thick 4to, original or contemporary blind-stamped calf over wooden boards; a few internal defects, binding poor.

Armenia, 1693

175

This evangel is extremely interesting. The script is clear and heavy. The illuminations and decorations are Byzantine in treatment, with reds and vermilions in predominance. Bright red large initial letters punctuate the text throughout, and deep red and pink ornaments, some with the bird motif, decorate a number of margins.

162. MOHAMMEDAN BOOK OF PRAYERS. *Manuscript in Arabic and Persian on 9 leaves of native glazed paper, each leaf measuring 8¾ by 5⅝ inches, with seven long lines of Arabic in black script as well as seven long interlinear lines of Persian in red script to a full page, separated by gold border designs and placed within borders of gold and colors. With 3 decorative surah headings in gold and colors.* 8vo, full contemporary skiver; some internal stains and one or two other defects.

Persia, Early XVIII Century

The values of the reds and blues used in the *surah* decorations are unusual.

163. KORAN OF AHMED KENIRZI. *Manuscript written in Arabic on 298 leaves of native glazed paper, each leaf measuring 7⅞ by 5 inches, with 15 long lines to the full page.* 8vo, handsomely designed covers displaying a minute leaf and floral pattern in gilt within a panel on a black ground. In the center of the panel, in gilt, is a larger bird and flower motif. The panels are surrounded by three gilt floreated borders also displaying thickly clustered floral designs in gilt; doublures of red displaying a floral centre design in gilt and bordered by a black border with gilt flowers, lacquered; a few leaves repaired, a few other minor defects. Persia, 1147 A.H. [1734 A.D.]

Each leaf in this Qur'an is hinged. The first two leaves display a checkered gilt and silvered design with Arabic script in red and black, and bordered by illuminated flowers of occidental type. The following two pages also display illuminations more occidental than oriental in nature. Two beautiful decorated *'unwans* with light blue and gold predominating, follow. Numerous *surah* headings and marginal decorations appear throughout the volume.

164. KORAN OF HADJI MIR TAHUR KASHGARI. *Manuscript written in Arabic on 383 leaves of native glazed paper, each leaf measuring 7⅞ by 4½ inches, 15 long lines to the full page, each leaf of text within ornamental borders, full-page decorations of vari-colored patterns offset with gold.* 12mo, full skiver with flap and impressed decorations; citron leather doublures; binding somewhat worn, *'unwans* rubbed, restoration to last leaf, and a few other minor defects. Turkish, 1155 A.H. [1742 A.D.]

This *Qur'an* was written for the Hadj of Haramein with the ottoman style of decoration. Each sentence of text appears within gold cloud band designs. The *surah* headings are of gold with white calligraphy.

165. MOHAMMEDAN BOOK OF PRAYERS. *Manuscript in Arabic on 130 leaves of native glazed paper with 11 long lines to the full page.* 8vo, full skiver with oriental designs impressed in cover, old cloth back; binding rubbed, a few internal defects and incomplete. Probably Egypt or Turkey, Middle XVIII Century

The text of the prayer book is written in bold characters and contains the *hadis* of the prophet. It is rubricated and interspersed with gilt roundels throughout. There are two unusually simple, though bold *'unwan* decorations. Displayed on two of the pages are architectural plans of the mosques at Mecca and Medina, the first displaying the famous black stone of Ka'ba where the *surahs* of the koran were written, and which was worshipped by the Arabians before Islam. There are a few simple marginal, but not *surah* decorations. Divided into chapters for the days of the week.

166. KORAN OF MOHAMMED ISMAIL. *Manuscript written in Arabic on* 280 *leaves of thin native glazed paper, each leaf measuring* 4¼ *by* 2⅜ *inches, with* 17 *long lines to the full page, each page of text within narrow gilt border.* 24mo, decorative floriated lacquer covers; doublures of lacquer with floral sprays; binding worn.

Persia, 1171 A.H. [1757 A.D.]

35 A POCKET-SIZE QUR'AN.

The volume opens with the indices in red and blue on a checkered gold ground, followed by two pages displaying Byzantine cartouches with Arabic script. With two decorative *'unwans* (rubbed). There are no decorative marginal or *surah* headings.

A MAGNIFICENT WORK IN ARABIC AND PERSIAN WITH VERSES FROM THE KORAN ON EACH COVER

167. KORAN OF SHIRAZ. *Manuscript written in Arabic and Persian by Ibrahim Halil Est on* 423 *leaves of native glazed paper, each leaf measuring* 9⅞ *inches. The text is exquisitely written in black Arabic characters alternating with Persian script in red. There are* 12 *lines of each, the Arabic written on a white ground ornamented with gold cloud-like designs. Surrounding the text on three sides is a commentary and a decorative floral border in colors,* 2 *pages at the beginning,* 2 *pages in the middle and* 2 *pages towards the end display exceedingly beautiful illuminations, with* 3 *illuminated pages at the very end of lesser beauty.* 8vo, beautifully lacquered covers, each displaying richly floreated designs, artistically wrought; doublures of a rich Persian design, lacquered oriental paper back rubbed, some pages loosened. Kashmir, 1203 A.H. [1788 A.D.]

400 A MAGNIFICENT VOLUME with the Persian translation between the Arabic lines.

The great beauty manifested in the execution of this volume can hardly be over-estimated. Each page is a work of art in itself, displaying handsome borders in colors and gold and carefully executed calligraphy. The six fully illuminated pages at the beginning, the middle, and the end look like miniature oriental carpets abounding in gold, royal blue and brilliant cold, clear color. The covers are superb.

168. KORAN OF MOHAMMED BAKI. *Manuscript written in Arabic on* 245 *leaves of thin native glazed paper, each leaf measuring* 4⅝ *by* 2⅞ *inches with* 19 *long lines to the full page.* 18mo, floriated covers, lacquered; doublures displaying floral sprays and iris, lacquered. Persia, 1203 A.H. [1788 A.D.]

A CHARMING POCKET-SIZE VOLUME opening with two leaves displaying script upon decorative cartouches. These are followed by two leaves displaying indices upon a checkered gold and silver ground. Richly decorated *'unwans,* and with 107 decorative *surah* headings in red, blue, and gold.

169. BOOK OF INVOCATIONS AND PRAYERS. *Manuscript written in Arabic and Nastal'iq on* 267 *leaves of native glazed paper, each leaf measuring* 8⅜ *by* 5½ *inches, with* 17 *long lines to the full page, each block of text within narrow gilt borders. Decorative surah heading in gold and colors, cloud design in gilt between lines of first two pages.* 8vo, lacquered covers with floral decorations in centers and border designs; plain red lacquered doublures; restorations to a few leaves, several soil marks, and a few other minor defects. Persia, 1209 A.H. [1794 A.D.]

This interesting *Qur'an* was written in Ispahan.

170. ARMENIAN RITUAL. [Ritual by Father Gregory. Breviary with Songs of the Church.] *Manuscript written in Armenian on* 234 *leaves, each leaf measuring* 7 *by* 5⅛ *inches, with* 19 *long lines to the full page, and with rubrications. Several pages display crude colored decorations.* 12mo, full old, apparently contemporary, leather; worn and soiled, with several leaves restored and other defects. Basra, *circa* 1797

171. KORAN. *Manuscript in Arabic on* 284 *leaves of native glazed paper, each leaf measuring* 4⅜ *by* 2¾ *inches, with* 20 *long lines to the full page, each block of script within a narrow gilt border.* 18mo, full old original, or contemporary, skiver.
Persia, XVIII Century

A POCKET-SIZE QUR'AN opening with two square, geometrically designed Korans with red the predominating color, and with the other colors of a lighter red, blue, and gold. With 113 decorative *surah* headings in colors and gold.

172. KORAN. *Manuscript written in Arabic on* 366 *leaves of native glazed paper, each leaf measuring* 7⅝ *by* 5 *inches,* 15 *long lines to the full page.* 8vo, highly decorative lacquer covers displaying a floral design clustered within a fan-shaped decoration, leaf border and corner designs; doublures and back of skiver; some binding and minor internal defects, three leaves loose. Apparently India, XVIII Century

85

Two highly decorative *'unwans,* with bright medium blue predominating in the design, opens this *Qur'an.* Minute flowers, heightened with white and gold, clustered into a superb geometrical pattern, characterizes the design. Each page of text is lined in gilt and displays a floral border on a gold ground, one half inch wide on three sides. Full-page, marginal, roundel, and *surah* decorations appear throughout in this artistically executed book.

The margins show the Persian influence of Ispahan.

WITH EIGHTEEN FULL-PAGE DECORATIONS

173. KORAN OF AHMED ABID. *Manuscript written in Arabic on* 551 *leaves of native glazed paper, each leaf measuring* 9⅞ *by* 6½ *inches, with* 8 *long lines to the full page.* 8vo, beautifully lacquered covers in gold and colors displaying an Indian design of great beauty and originality, edges goffered; restorations to several leaves at the beginning and end, some leaves stained, several small tears with some repaired, some pages stuck together, edges rubbed, a few other minor defects.

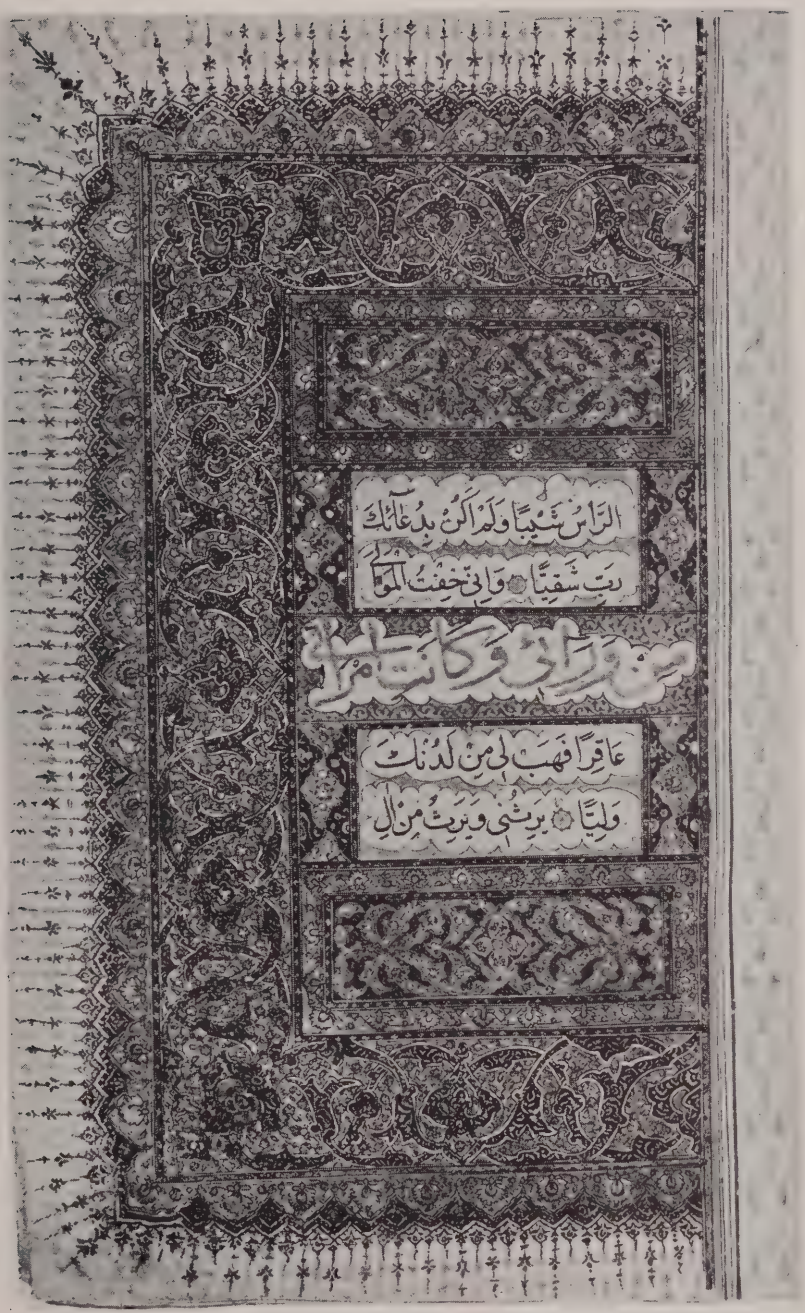
400-

Apparently India, Late XVIII Century

A RARE AND INTERESTING ARABIC MANUSCRIPT WITH EIGHTEEN FULL-PAGE DECORATIONS lavishly executed in gold and colors, with rich royal blue predominating in most instances. Illuminated *surah* headings. Each page of text surrounded by borders of gilt floriation with script in red on top, bottom and in the centers of each page, thus dividing the page into two parts, each part having four lines of beautifully executed calligraphy in black. Rosettes and other adornments in gold and colors in several margins. It is said that this Koran was in the possession of a king of Kashmir.

An unusual feature about this volume is the length of the invocation of praise which constitutes ten pages!

[See illustration]


الرأس شيبا ولم أكن بدعائك
رب شقيا وإني خفت الموالي
من ورائي وكانت امرأتي
عاقرا فهب لي من لدنك
وليا يرثني ويرث من آل

[NUMBER 173]

174. BOOK OF PRAYER. *Manuscript written in Arabic and Persian by Bokhari Cherif on* 118 *leaves of native glazed paper, each leaf measuring* $8\frac{3}{16}$ *by* $5\frac{1}{4}$ inches. *With an illuminated decoration.* 8vo, lacquered covers displaying floral designs in centers and corners, vermilion paper doublures displaying floral sprays; binding scratched and rubbed, one or two other minor defects. Persia, Late XVIII Century

175. KORAN OF MOHAMMED SADIK. *Manuscript written in Arabic on* 298 *leaves of native glazed paper, each leaf measuring* $11\frac{9}{16}$ *by* 7 *inches,* 14 *long lines to the full page with interlinear and text rulings in gold.* Folio, handsome floriated lacquer covers; doublures of an all-over pattern of leaves and flowers of a gilt iridescence beneath the lacquer. Persia, 1220 A.H. [1805 A.D.]

This *Qur'an* opens with two decorative pages displaying Arabic script in red on gold grounds in the center of each page. The design is Byzantine in suggestion. The border, with its flowers and tendrils in colors, with gold predominant, is occidental in treatment. These are followed by two elaborately decorated *'unwans,* with medium blue predominating. Small accents of black displaying floral decorations in color make the design rather unusual. Small decorative roundels punctuate the text. There are a number of ornaments in several of the lateral margins. ONE HUNDRED AND ELEVEN SURAH HEADINGS in gold, medium blue, and colors, all similar in design.

WITH TWO PAGES DISPLAYING PLANS IN COLOR OF THE MOSQUES OF MECCA AND MEDINA

176. DELEEL-CHERIF. [SACRED GUIDE.] *Manuscript in Arabic and Persian on* 142 *leaves of native glazed paper, each leaf measuring* $9\frac{1}{2}$ *by* $5\frac{11}{16}$ *inches, with* 10 *long lines to the full page. With* 3 *large surah headings and numerous smaller ones.* 16 FULL-PAGE DECORATIONS IN BRILLIANT COLORS AND GOLD. 8vo, beautifully designed lacquer boards, skiver back; richly decorated doublures; binding broken, a few inner marginal stains, rubbed in some places, and one or two other minor defects.

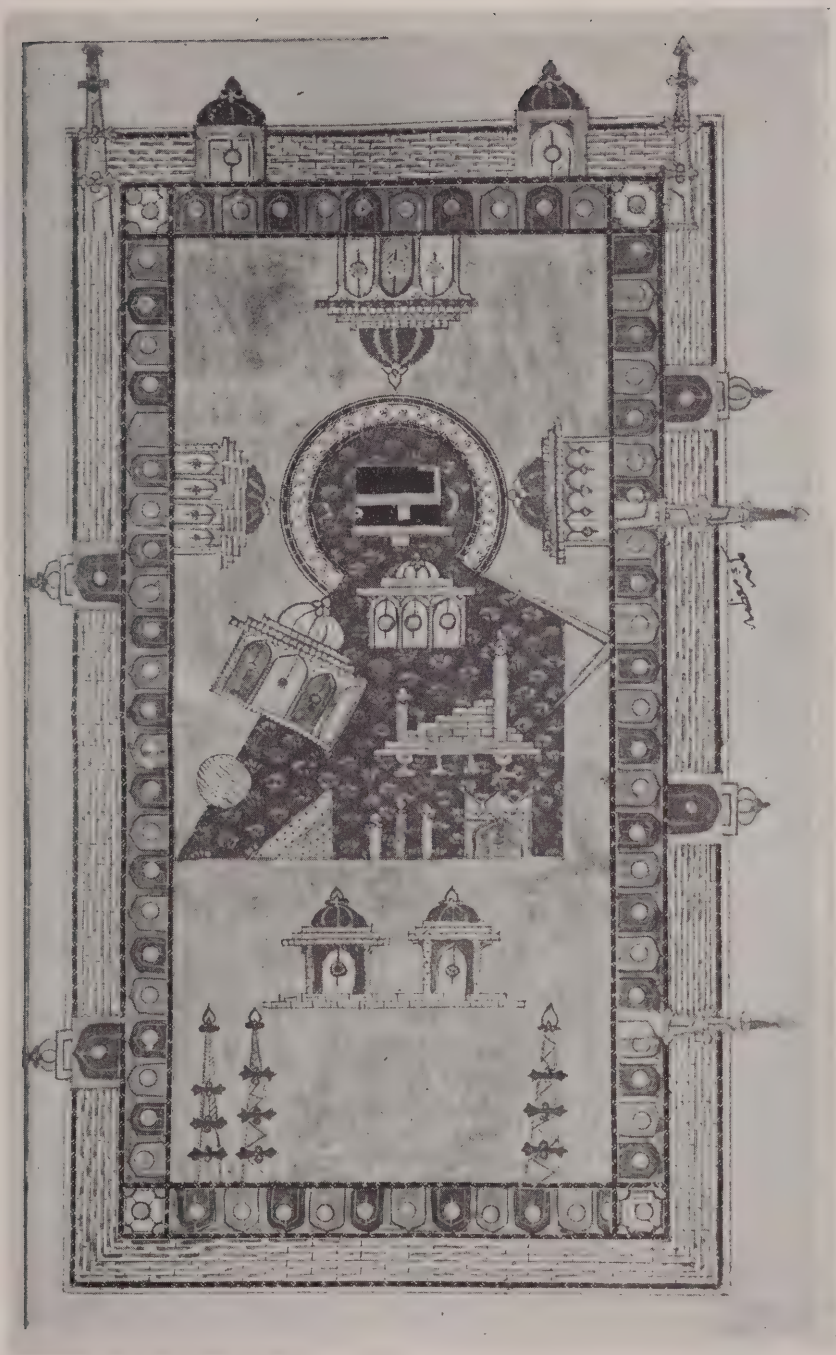
Apparently Kashmir, Ramadan, 1232 A.H. [1816 A.D.]

A BEAUTIFUL EXAMPLE OF A MOHAMMEDAN SACRED GUIDE. It contains the *hadis* of the Prophet. The text of the prayers are in Arabic, written in black, and the surrounding commentary is in Persian. This commentary emanates from the Arabic text like rays. Each sentence of the prayers is divided by narrow strips of gold. Triangular gilt designs with floral sprays decorate the sides and inner corners. In some instances the decorative script takes on unusual forms and designs.

The *surah* headings and full-page illuminations are of great beauty and delicacy. The covers are exceedingly artistic, for beneath the sheen of the lacquer there are painted clusters of flowers and leaves, richly colored and gilt. The doublures display an all-over pattern of circles and conventional leaves in gold on a black ground.

This book was executed in Ramadan or azan, the ninth month of the Mohammedan year when strict fasting is practiced.

[See illustration]



[NUMBER 176]

177. KORAN. *Manuscript written in Arabic and Persian on* 310 *leaves of native glazed paper, each leaf measuring* $9\frac{15}{16}$ *by* $6\frac{1}{2}$ *inches,* 14 *long lines to the full page in black with interlinear characters in red.* Small folio, full black leather, arabesque designs in subdued colors in centers and corners; doublures of vermilion skiver; cover designs slightly rubbed; three leaves repaired at outer margins, several small tears repaired and one or two other minor defects. Persia, 1232 A.H. [1816 A.D.]

50

The two *'unwans* are highly decorative and colorful in this volume. The designs are offset in gilt, and a deep rose and blue are the outstanding colors. Several margins display decorative ornaments in gold and colors.

There are ONE HUNDRED AND TWELVE SURAH AND SIMILAR HEADINGS in gold and colors. Small rosettes appear throughout the text.

WRITTEN IN CLEAR NASHKI IN THE TURKO-PERSIAN STYLE

178. KORAN OF MOHAMMED ALI IRFANI. *Manuscript written in Arabic on* 319 *leaves of native glazed paper, each leaf measuring* $7\frac{5}{8}$ *by* $4\frac{3}{4}$ *inches, with* 14 *long lines to the full page, the text within narrow borders of gilt.* 8vo, lacquered covers displaying a colorful border of floral design, in turn bordered by a gilt pattern on each side; doublures of vermilion with an all-over gilt floral pattern, lacquered, skiver back; binding chipped, crack in first doublure, a few minor internal defects.

45

Eastern Persia, or India, 1258 A.H. [1842 A.D.]

Two highly decorative *'unwans* open this volume, with a medium blue, deep rose and gold predominating. A delicate lace-like small border edges each *'unwan.* The calligraphy is finely executed and displays sentence roundels throughout the text. Several decorative *surah* headings in gold and colors also appear in the volume.

179. KORAN OF SHIRAZ. *Manuscript written in Arabic by Aga Ibrahim on* 282 *leaves of thin oriental native glazed paper, each leaf measuring* $5\frac{1}{2}$ *by* $3\frac{3}{8}$ *inches,* 15 *long lines to the full page, each block of script within narrow gold and colored borders.* 16mo, beautiful contemporary covers displaying highly decorative oriental designs in gold and colors, the designs in the border displaying golden script in Arabic, skiver back; doublures of oriental crimson with a pattern of flowers in gilt upon it, and bordered with another designed border of green. In a green morocco case with flap.

70

Persia, 1284 A.H. [1867 A.D.]

A VERY BEAUTIFUL AND CHARMING SPECIMEN OF THE QUR'AN. This lovely little volume opens with two *'unwans* of a highly decorative quality. The bright blue and crimson which predominate are offset by innumerable delicate ornaments and much gold most painstakingly and beautifully designed. The blocks of text appear within the usual narrow gold and colored borders, but each sentence on the first four pages are divided by gold designs of a cloud-like effect. There are numerous *surah* decorations in colors and gold as well as designs in the border bearing comments. The last portion of the volume is also unusually decorative.

THE QUINTET OF NIZAMI

180. KHAMSA-I-NIZAMI. *Manuscript written in Persian by Abdul Rechid on 342 leaves of native glazed paper, each leaf measuring 10¾ by 7 inches. 22 lines in four columns to the full page. Each column of text bordered by narrow gilt lines.* 8vo, late nineteenth or early twentieth century pictorial lacquered covers (*vide infra*); red lacquered doublures with gilt design. In a black morocco case, gilt, with flap.

Persia, 1284 A.H. [1867 A.D.]

A FINE MANUSCRIPT EXECUTED IN THE STYLE OF THE SCHOOL OF SHIRAZ. Includes the *Haft Paikar,* or *Bahram-namah* ["The Seven Effigies" or "The Story of Bahram and the Seven Princesses," a poetic composition in which the Sassanian king courts and marries seven princesses from different lands.] The covers display rural pictorial scenes on each side, surrounded by large flowers in color. These covers are of a later period. The *'unwans* display unusual decorations, those on the first two pages being more of an occidental than an oriental nature. The *surah* headings are highly decorative with gold and colors in the designs. Gold cloud designs enhance the calligraphy. An *'unwan* in brilliant gold and colors appears on folium 29. On leaf 107 is another *'unwan* of great beauty with the borders on this and the facing page in colors and gold. Other *'unwans* and *surah* headings appear in this work, although there are a large number of *surah* headings in gilt script, unilluminated.

181. KORAN. *Manuscript in Arabic on 231 leaves of native glazed paper, each leaf measuring 5 1/16 by 3¼ inches, with 19 long lines to the full page, the script within narrow gilt and red borders. One crudely painted 'unwan decoration.* 16mo, designed lacquered covers, skiver back; backstrip slightly worn, manuscript somewhat soiled internally.

Probably Turkey, 1290 A.H. [1873 A.D.]

182. KORAN. *Manuscript written by Mohammed Hussein, in Arabic and Persian on 571 leaves of native glazed paper, each leaf measuring 11 7/16 by 7 inches, 9 long lines in black to the full page, written in Arabic, with an interlinear Persian translation in red. Each block of script within narrow borders of gold and colors.* Small folio, full designed lacquered covers [*vide infra*]; doublures of green morocco, gilt. In a red skiver case with flap; worn.

Persia, *circa* 1298 A.H. [1880 A.D.]

Written in the fasting month of Ramadan, the volume opens with two pages of a squared design richly decorated in gold and colors. These are the indices to the *surahs,* and are followed by two exquisitely beautiful *'unwans* simulating a Persian rug, with the borders displaying an artistic delicacy of a high order. Gold and blue are the predominating colors. Numerous *surah* headings appear throughout the manuscript, with bright blue script upon a gold ground. There are no ornamental decorations in the margins, aside from a few comments in gold and blue Arabic script.

The covers are handsomely executed within a floral design in gilt. Little flecks of red iridescence shine out from beneath the lacquer. The sunken oriental panels in the centres display gilt script on a green ground.

Written on the front cover is one of the sayings of the Prophet as related by Selman Al Farisi. Another saying appears on the back cover, although no name accompanies it. Both refer to the merits of the Koran.

A JEWEL OF ILLUMINATION, ONCE IN THE POSSESSION OF A SHAH OF PERSIA

183. KORAN OF MUZAFEREDDIN SHAH KAJJAR. *Manuscript written in Arabic on 277 leaves of native glazed paper, each leaf measuring 15 1/16 by 9 1/4 inches, mostly 18 long lines to the full page.* Folio, beautifully designed lacquer covers, skiver back [*vide infra*]. Persia, 1317 A.H. [1899 A.D.]

THE MOST BEAUTIFUL KORAN EVER TO BE OFFERED FOR SALE IN THESE GALLERIES and once the property of Muzaffer-ed-Deen, Shah of Persia. The covers on the outside have a panel of flowers displaying remarkable delicacy of treatment, the pattern having a variety of flowers and leaves delicately colored and shaded. Surrounding are borders in colors with gold predominating. A legend in Arabic appears below each floral panel. The cover is dated 1314 A.H. [1896 A.D.].

The doublures are also paneled, but the most decorative note is the Arabic script which dominates the entire pattern. Both covers display an oriental lustre.

The volume opens with two *'unwans* of surpassing beauty. The splendor and intricacy of the designs are heightened by a lavish use of brilliant ultramarine and gold. The two following pages are lavishly decorated with borders surrounding the text and with two *surah* decorations giving the whole a semblance of a rare and brilliantly colored Persian carpet. The text of the two following pages are bordered with designs in gold and blue with floral designs on gold grounds in serrated patterns between the text. This interlinear design is carried through most of the work. Numerous highly decorative *surah* headings appear throughout.

Muzaffer-ed-Deen, Shah of Persia, was a son of Nasr-ed-Deen, born March 25, 1853. Though the second son, he was nominated as successor by his father. Upon the latter's assassination he succeeded to the throne and was crowned at Teheran, June 8, 1896. He died January 8, 1907.

[See illustrations opposite and on page 64]

184. ARMENIAN GOLD-DAMASCENED IRON STATE SWORD

Armenian, Probably XII Century

Armenian sword from Malatia, Asiatic Turkey. The following are some of the inscriptions which appear upon it: [translated:] *"Thou hast persecuted my enemies and thou hast killed the odious"; "Happy is the Nation whom God will bless";* figures of lions and eagles and the constellation Orion; *"God the father, the Son, and the Holy Ghost";* a cleric with a mitre; *"Made in the city of Sis in the year 1197"; "I do not place my hope in my bow and it is not my sword that makes me live, but it is Thee alone Who has delivered us"; "Leo, King of the Armenians";* and *"By Thy mercy, kill my enemies and cause my oppressors to perish, for I am Thy servant."*

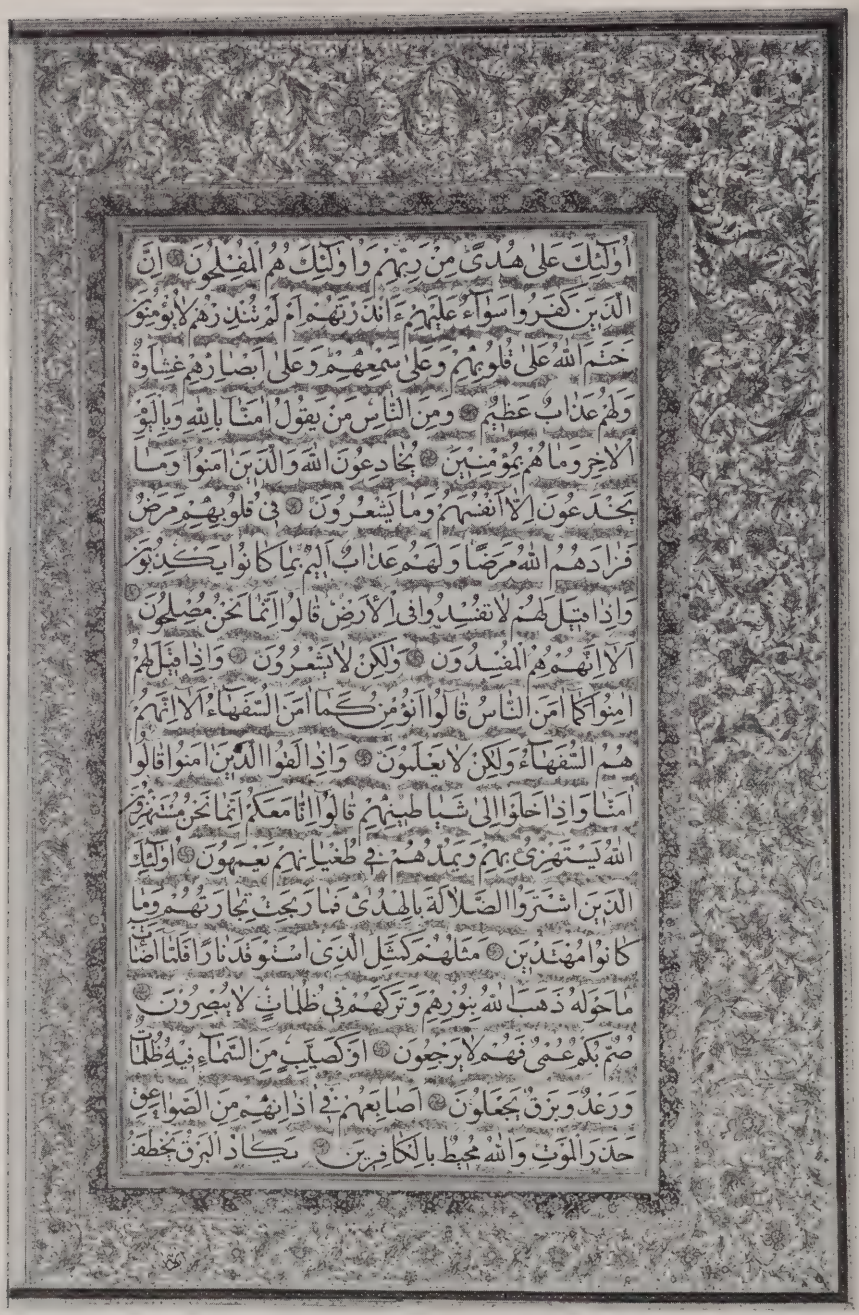
185. SCIMITER WITH SHEATH AND ARTICULATED BELT

Persian, XVII-XVIII Century

Scimiter displaying inscriptions in Persian on both sides of blade. Handle studded with numerous pieces of coral and turquoise. Sheath studded with similar decorations, also enhanced with designs of mosques and flowers in relief. A few restorations.

بسم الله الرحمن الرحيم
الحمد لله رب العالمين الرحمن الرحيم
مالك يوم الدين اياك نعبد واياك
نستعين اهدنا الصراط المستقيم
صراط الذين انعمت عليهم غير المغضوب
عليهم ولا الضالين

[NUMBER 183]


أولئك على هدى من ربهم وأولئك هم المفلحون ۝ إن
الذين كفروا سواء عليهم ءأنذرتهم أم لم تنذرهم لا يؤمنون
ختم الله على قلوبهم وعلى سمعهم وعلى أبصارهم غشاوة
ولهم عذاب عظيم ۝ ومن الناس من يقول آمنا بالله وباليوم
الآخر وما هم بمؤمنين ۝ يخادعون الله والذين آمنوا وما
يخدعون إلا أنفسهم وما يشعرون ۝ في قلوبهم مرض
فزادهم الله مرضا ولهم عذاب أليم بما كانوا يكذبون
۝ وإذا قيل لهم لا تفسدوا في الأرض قالوا إنما نحن مصلحون
۝ ألا إنهم هم المفسدون ولكن لا يشعرون ۝ وإذا قيل لهم
آمنوا كما آمن الناس قالوا أنؤمن كما آمن السفهاء ألا إنهم
هم السفهاء ولكن لا يعلمون ۝ وإذا لقوا الذين آمنوا قالوا
آمنا وإذا خلوا إلى شياطينهم قالوا إنا معكم إنما نحن مستهزءون
الله يستهزئ بهم ويمدهم في طغيانهم يعمهون ۝ أولئك
الذين اشتروا الضلالة بالهدى فما ربحت تجارتهم وما
كانوا مهتدين ۝ مثلهم كمثل الذي استوقد نارا فلما أضاءت
ما حوله ذهب الله بنورهم وتركهم في ظلمات لا يبصرون
۝ صم بكم عمي فهم لا يرجعون ۝ أو كصيب من السماء فيه ظلمات
ورعد وبرق يجعلون ۝ أصابعهم في آذانهم من الصواعق
حذر الموت والله محيط بالكافرين ۝ يكاد البرق يخطف

186. Byzantine Engraved Bronze Pectoral Cross
Greek Church, XV-XVI Century

187. Armenian Brass Cross *Armenian, probably XVII Century*
In the center is the figure of the Madonna and Child. At the end, in relief, are the attributes of Matthew, Mark, Luke and John. Below the symbol of St. Mark are inscriptions in Armenian. Unearthed in Asia Minor.

188. Pair Resht Embroidery Mosque Hangings *XIX Century*
With a mihrab worked with a large cypress form enclosing arabesques flanked at the base by peacocks and floral urns, the spandrels with interlaced 'pears'. Border with an undulating vine of pear motifs. In subdued colors on scarlet flannel.
6 *feet* 3¼ *inches x* 3 *feet* 11½ *inches*

189. Resht Embroidery Hanging *XIX Century*
A scarlet field centred with a circular arabesque medallion surrounded by infloriated pears and demi-medallions and other floral devices within a frame of shrubs. Old gold border with similar shrubs, flanked by *adossés* green parrakeets separated by cypress forms.
10 *feet* 2 *inches x* 8 *feet* 7½ *inches*

190. Resht Embroidery Hanging *XIX Century*
Similar to the preceding. 10 *feet* 11½ *inches x* 9 *feet* 9 *inches*

191. Three Lacquer Kalemdams *Persian, XIX Century*
Beautifully decorated with Persian portraits and views, and embellished with floriations. Lacquered and mellowed. 9 inches in length, 1¼ inches high and 1½ inches wide.

192. Three Lacquer Kalemdams *Persian, XIX Century*
Similar to the preceding.

193. Three Lacquer Kalemdams *Persian, XIX Century*
Similar to the preceding.

194. Nine Miniatures on Ivory

Among the scenes depicted are young lovers drinking wine; young men, richly turbaned, seated upon the grass engaged in a game upon a checkered board, and other figures in flowering landscapes. Painted on ivory in circular and elongated medallions, as well as oblong, and upright pieces, some matching. All but one in wooden frames with handsomely decorated ivory facings. One miniature with a crack.

195. Helmet and Mesh Coat of Mail *Persian, XVI Century*

Persian inscription around band of helmet. Above are panels with etched seated figures and foliage surrounding cartouches displaying traces of wire inlays. Mesh attached. Surmounted by a quatrefoil spear point. With coat of mail.

196. Wedding Mirror *Persian, circa* 1800

Ornamental covers of Khatem Kari wood, inlaid designs. With a picture of Ali below whom are seated Hassan and Hussein, each with flame halos.

Diptych measuring 8¼ *x* 5⅛ *inches*

197. Sultan Suleyman Shah: Plaque

Persian, Late XVII or Early XVIII Century

Lacquered relief on heavy cardboard depicting the Sultan seated on a cushion and rug. He is conversing with his son Ekbar Shah. Beside and behind them are five courtiers, while in front are six generals.

PERSIAN PAINTINGS OF THE XVIII AND EARLY XIX CENTURIES

The following paintings are sold as exhibited. In view of the fact that they have been brought to this country unframed and rolled, the majority show defects of surface and pigment condition which will not be specifically noted in the catalogue.

198. The War of Kerbala *Persian, Early XIX Century*

Mohammed, with veiled face, appears at centre, mounted on a white charger. A large number of figures, including *pehlivas, paladins,* princes, and other warriors compose the scene. Veiled women weep over the dead .The sun, with a human face, appears above with four holy figures. Directly beneath are winged *peri* and heavenly hosts. Numerous portraits, scenes, and comments in Nashki script appear in the borders. Dated 1233 A.H. [1817 A.D.]

103½ *x* 158½ *inches*

[See illustration]

[NUMBER 198]

199. SHAH MOUKTAR AVENGING THE MURDERS OF HASAN AND HOSEIN
Persian, XVIII Century
Three heads are mounted on spears, one assassin is being sawed in two, while another is being dismembered with a cleaver. Two heads rest on salvers placed before the Shah who is seated on his throne between his vizier and a prince. Two prisoners are pierced with arrows and knives, while another is being decapitated. 41¼ *x* 44 *inches*

200. THE POET HAFIZ *Persian, XIX Century*
The white-bearded poet is dressed in the costume of a dervish. Behind him are four men and two beautiful women, one of whom is pouring wine into a glass held by her companion.
Arched: 24 *x* 30¼ *inches*

201. FATHER WITH HIS SON AND SIX DAUGHTERS *Persian, Early XIX Century*
Two of the daughters are habited in the characteristic dress of western Europe of the early eighteenth century. *Arched:* 73¼ *x* 28⅛ *inches*

202. THE EMBATTLED IMAM ALI *Persian, Early XIX Century*
Imam Ali amidst the fury of a battle against the unbelievers. One victim's head has been cleaved in two. In the upper right is a large host on their mounts, while on the left are numerous tents. In front of one tent is a veiled woman weeping and wailing. Imam Ali is surrounded by a halo of light above which four *peri* are flying. 57 *x* 98½ *inches*
From the Bahtiari collection

[See illustration]

203. KHUSRAU AND SHIRIN *Persian, XIX Century*
Shirin is quickly being covered by her handmaiden as she bathes in a pool. Khusrau sees, and falls in love with her, as he rides by. *Arched:* 70¼ *x* 34½ *inches*

204. PERSIAN QUEEN AND HER COURT *Persian, Late XVIII Century*
A queen attended by three women, a Kurd, and a Nubian, in a palace before arched windows. One attendant is playing a musical instrument while another sips wine. Two kittens are seated near the wine flasks on the floor. 36 *x* 50½ *inches*

[NUMBER 202]

205. Sale of Joseph by His Brethren *Persian, Early XIX Century*
Ten figures comprise this composition, including a Shah, a woman, and a merchant, as well as the boy Joseph, richly dressed. $70\frac{3}{16} \times 34\frac{1}{4}$ *inches*

206. Mohammed the Prophet in Battle *Persian, Late XVIII Century*
The Prophet appears on a white charger with shield and scimitar, fighting his way among the fallen dead. An encampment is depicted on the left and a vast horde appears in the right distance. An aura of light surrounds the Prophet. 27 × 40 *inches*

Note: This painting is said to have been in the mosque of Saint Sophia in Istambul. This painting was acquired by the owner under the above title. The scene may also represent the meeting in battle of Suhrab and Rustam.

[See illustration]

207. Shah Kerim Agha Zend Smoking a Nargileh *Persian, XIX Century*
The Shah is seated on a square tabouret surrounded by his *pehliva* and counsellors. $40\frac{1}{2} \times 63$ *inches*

208. The Death of Isfandiar *Persian, XIX Century*
Rustam has shot the arrow made from the tamarisk tree into the eyes of Isfandiar, hero of the Kaianides and son of the Shah Gushtasp; Isfandiar bore a charmed life and his eyes were his only vulnerable spot. $50\frac{1}{2} \times 52$ *inches*

209. Portrait of a Persian Musician *Persian, XIX Century*
A woman clad in vermilion pajamas and brightly colored coat and hat, a diaphanous veil exposing the upper part of the torso. She is playing upon a stringed instrument with hands stained with walnut. $27\frac{3}{4} \times 21\frac{3}{4}$ *inches*

[NUMBER 206]

210. The Massacre of Hasan and Hosain *Persian, Early XIX Century*
A grisly scene depicting the massacre of the sons of Fatima, daughter of Mohammed the Prophet, by the unbelievers near their brothers the Imams Zeynel, Abedin, and Ali Akber. Some of the wives are weeping and wailing over the hacked and slaughtered bodies, others are being put to death, while the remainder are being placed upon camels as prisoners. The head of the central figure, a woman, is bathed in a halo of light above which four *peris* are flying. Arabic script appears across the breadth of the painting.
55½ *x* 96¾ *inches*

[See illustration]

211. Marriage of a Princess with a Vizier of Iran *Persian, Late XVIII Century*
35 *x* 49¾ *inches*

212. The Princess Zuleika and Her Women
The princess is seated on a golden throne, fanned by a Nubian and surrounded by her women who are seated on rugs, eating pomegranates. Wine and fruit are being brought by attendants. Joseph is in the left distance partly concealed by a pillar. 61 *x* 36 *inches*

[NUMBER 210]

213. Banquet Offered by Shah Abbas I in Honor of the Emperor of India in the Palace of Ispahan *Persian, Early XIX Century*

Vessels of rare wines, and fruit are spread before the Indian potentate and the nobles of the court. Dancing maidens and musicians perform before the Shah and his imperial visitor. Several of the assembled guests are already drunk with the wine and revelry. Arabic script appears across the top of the painting. 63 *x* 102 *inches*

[See illustration]

214. Feht Ali Shah with His Vizier *Persian, Early XIX Century*

The Shah, with long black beard, is seated on his peacock throne, his white-bearded counsellor of state standing behind him. 75 *x* 47½ *inches*

215. The Wife of Feht Ali Shah with Her Vizier

A '*peri*-faced moon of beauty' pouring wine for her kneeling minister of state. *Arched:* 81¾ *x* 42¼ *inches*

216. Cyrus and His Father *Persian, Early XIX Century*

Cyrus, his son, his aged father, two princes, and an attendant. 60¼ *x* 39 *inches*

[NUMBER 213]

217. THE BANQUET OFFERED BY SHAH ABBAS II TO THE PRIME MINISTER OF INDIA SHEIK ALI *Persian, XIX Century*

Rare wines and fruits are set before the Indian minister. Among the many personages assembled are princes and nobles of the realm, musicians, and dancing girls. Attendants are carrying vessels of food on their heads. 61½ *x* 92 *inches*

[See illustration]

218. AFRASIAB AND SAIAWUSH *Persian, XIX Century*

The monarch of Turaine conversing with his Iranian son-in-law, the hero Saiawush, son of Kai Ka'us. They are surrounded by Gersiwaz, brother of Afrasiab, Piran the Grand Vizier, and three other members of the court. 59½ *x* 38½ *inches*

219. KING AZIZ EME OF EGYPT *Persian, XIX Century*

The Egyptian king is seated on a hexagonal throne of semi-precious jewels. Nine figures surround the king, including a prince, a counsellor, and a merchant. 61¼ *x* 37 *inches*

[NUMBER 217]

[NUMBER 221]

220. SHAH ABBAS THE GREAT *Persian, XIX Century*
The great ruler is seated upon a hexagonal tabouret of gold, surrounded by eight counsellors. 59 *x* 36½ *inches*

221. THE WAR BETWEEN MINUCHIHR AND TUR *Persian, Late XVIII Century*
The hero Minuchihr of the race of Feridoun, is seated on his white charger in the midst of the raging battle, in which Tur was slain. Portraits of forty kings of Iran appear in the border, each with Arabic identification. 61 *x* 102¼ *inches*

[See illustration]

222. MAIDEN WITH A ROSE *Persian, XIX Century*
Young Persian woman in dress of deep pink and yellow with ornamental design, holding a rose in one hand and an alabaster cup in the other. Full-length portrait.
51 *x* 29¼ *inches*

223. NASRUD-DIN SHAH: PAIR PAINTINGS *Persian, XIX Century*
One depicting the young Shah surrounded by his ministers of state; the other surrounded by his tutors. 27¼ *x* 39 *inches* & 26½ *x* 36 *inches*

224. BAHRAM GUR HUNTING WITH FITNAH *Persian, XVIII Century*
Bahram Gur hunting with his mistress, Fitnah (Mischief), transfixes a gazelle's hoof to its ear by an arrow as a proof of his skill in archery. A falconer appears in the left distance. 19½ *x* 30 *inches*

225. BIRTH OF RUSTAM *Late XIX Century*
Rustam in the arms of Rudabeh being presented to the pehliva Zal. With attendants, musicians, and handmaidens. 23 *x* 37¼ *inches*

[END OF SALE]

Total 15 v 19

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